

Carmel Valley Outlook

VOL. XII, NO. 28

CARMEL VALLEY, CALIF.

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40 Pages - 3 Sections

JULY 12, 1973



ONCE AGAIN the bulldozer is King of the Road in Carmel Valley. This one is cutting away at a slide-prone cliff on the Farm Center Hill, while motorists await their turn to drive through the one-lane dustbowl detour. Photo by George T.C. Smith

TO THE EDITOR

Dear Editor:

With only six months to go in 1973, the latest report on wholesale prices shows an appalling rise from May through June of 2.3 per cent. This leaves us with a 27.6 per cent annual increase in prices -- enough to frighten and sober any citizen, particularly when the Administration had taken what it thought were appropriate anti-inflation steps with Phase 3.

When the Administration junked Phase 2 and uncorked our worst inflation since the Korean war, the President's economic advisors could have insisted on a price-wage freeze, a surtax on corporate and personal income, a decreased defense procurement program, and a suspension of investment tax credit. Five months later it is difficult to contain wages that have been outdistanced by price increases.

Although on Friday the government announced that banks could increase savings account interest to 5 per cent and at the same time allowed an increase in government guaranteed mortgage rates, these mild financial measures can hardly be expected to put the cork back on our volatile inflation.

Apparently the President's economic advisors have mistaken their fond hopes that "everything would adjust itself" for the unpleasant fact that they have been pumping money into the economy which in effect fires the inflation.

Although we may differ as to the priorities of a national agenda, we can agree that these items belong on it: the effective control of inflation; a small surplus in our balance of payments; and a resolution of our foreign exchange problems. In any properly run administration some resolution of these items would have occurred.

Now in Monterey County both good sense and economic enlightenment were abandoned by our Board of Supervisors when they voted to give themselves a 50 per cent increase in their salaries.

Why? Well, it pays them more. They keep in step with the times by adding to the local inflation. They assure us that the increase in assessed valuation will cover their salaries.

Although the Monterey County Grand Jury report suggested a 25 per cent increase for the Supervisors' salaries, how do our Supervisors justify an increase of 50 per cent?

One says he lost over \$10,000.00 last year in private income because his expenses in public office increased (he had to take time off to campaign -- a recognized hazard of political office), another that the office takes too much time from his private concerns, (and if so will he now give more time to his public concerns?), another that Monterey County supervisors have larger duties than in other counties in California.

Just what are they doing now that makes them worth \$5,400.00 more per year that they weren't doing before? Have they increased in value in their own eyes? Have they asked the voters to approve this increase?

Will this increase in salary produce an equivalent increase in the quality of their decisions? Or will they, as I suspect, do the same old job for more money?

Each of our supervisors is engaged in private business. In addition they are able to write off as a tax deduction almost any expense that is related to their public office or personal funds they spend in their campaigns.

Isn't it extraordinary that 40 counties in California pay less than \$1,100.00 per month to their supervisors?

The acquisitiveness of our supervisors is demoralizing to Monterey County employees. While it is true that some county employees have received modest pay increases, it has probably put them where they were a year ago in purchasing power.

Since wage controls were not a part of Phase 4, the Supervisors should have exercised greater self control. At least a half-way modest restraint. For surely this is not the kind of example our county employees need. Nor is it the example that will win praise from the thoughtful citizen.

So one might ask what if all County employees insisted on a 50 per cent increase? And what are Grand Juries for?

Perhaps it is just another case of executive privilege and abuse.

JOHN SIGOURNEY

To Whom it May Concern:

For many years, I have been interested in Little League baseball in Carmel Valley. It has been eight years since my son played, but I still attend and enjoy every game I have a chance to watch.

I was particularly interested in the Farm teams, and I wish to congratulate each and every one of the young boys who participated, also the coaches, managers etc. for the time and effort they put into a great organization.

However, I am wondering how the "so called" officials have the right to change the rules in the middle of a game, thus, making the top team come out the losers.

I was amazed when the incident took place and there is no other word for it but "unfair."

How are we "adults" going to ask our young generation to be fair and teach them good sportsmanship when this type of thing goes on right in front of their eyes?

I would like some answers.

FLORENCE J. GAMBLE
Carmel Valley

HERE'S OUR TOAST TO THE LITTLE LEAGUE CREW

T'was way back in April, Little League said ...
Give us a hand.

That's when we took the job made for two.

The Klingensmith Band.

We met all you Valleyites from the hills and the land.

And loved helping you out with cheers from the stand.

T'was a good season, busy and fun.

Thanks to you people, every single one

We must mention bunches of people, but we'd have none
Without Mrs. De Dampierre ... her property for fun.

We pause for a moment and toast the crew,
Groundskeeper, around the diamond, a circle she drew.
Scorekeepers all, a 12 year veteran and some were brand new.

Team mothers staffed the snack bar, each team furnished two.

Umpires called them nightly, as they saw them, too!
Managers and coaches labored long and late, with the boys old and new

So that each boy learned the game and the right things to do.
With the sponsors flag flying and the red, white and blue.

To the Board of Directors, who paid bills when they're due.
And cheers to you "all stars", we're all proud of you.

They play this next Tuesday, we'll see you there, too.

We thank some special people, we'll name just a few.
McKenzies, McCrary, and Coronas, the whole Conlan Crew.
Vannatta's, Shermans and McDonald's, Mac and Ruth too.
The Kaufman's, The Wenzliks and Cranes, what a job you all do.

Busicks, Hindmans and Acunas and Walt, we Thank You.

The Valley is very special because of this crew.

Bon Voyage to the Stauffer crew, boy, we're sad to lose you.
Now ... thanks from the hamburger frier and the President too.

Dick and Flo Klingensmith

The bylined columns which appear in the Carmel Valley Outlook reflect the opinion of the writer, and do not represent the editorial position of this newspaper or the personal judgment of its staff.

The Outlook's columnists are chosen for their positions of leadership in the community and their knowledge of the subjects about which they write. They represent a variety of viewpoints.

Individuals are encouraged to express their views through the Letters to the Editor column.

Up and coming

In and around Carmel Valley

public hearings

Schaal Carmel River Project -- The Board of Supervisors will hold a hearing on the environmental impact report for the 71-condominium development on August 7, 2 p.m.

Meharry Motel -- Zoning Administrator Robert Slimmon will hold a hearing on the environmental impact report for the 162-room motel on Carmel Rancho Blvd. at Rio Road on Thursday, July 26, at 4 p.m.

Riverside Park -- The Monterey County Planning Commission will hold a public hearing on July 25 at 11:10 a.m. to determine whether or not the use permit for Riverside Park campgrounds on Schulte Road should be revoked. The commission will also consider an application by owner Nick Nedelcove for a use permit for a caretaker's house at the campground.

PUC water hearings -- The Public Utilities Commission will resume hearings into the adequacy of the water supply on the Monterey Peninsula on August 16, starting at 10 a.m. in the Seaside City Hall.

meetings

The Carmel Valley Property Owners Association will hold a quarterly general membership meeting on Wednesday, July 25, at 8 p.m. in the Community Center on Ford Road.

Guest speaker will be Charles Kramer, chairman of the Central Coastal Zone Conservation Commission created by Proposition 20. It was incorrectly stated in last week's paper that Supervisor Willard Branson was also scheduled to speak at this meeting.

The meeting is open to the public.

THE ZONE II WATER ADVISORY COMMITTEE will meet on July 26 in the Council Chambers of the Monterey City Hall at 7:30 p.m.

Comments will be received from Ken Fuller, representing the California-American Water Company, and any other interested parties.

peninsula forecast

July 14 through 15 - OBON Festival, Monterey Fairgrounds.

July 16 through 29 - Bach Festival, Carmel.

July 26 - Festival of Lanterns, Pacific Grove.

July 28 & 29 - Laguna Seca Motorcycle Races

classes

"THINKING OF GOING into Business?" will be the topic of a business workshop to be presented free on Wednesday, July 25, from 9 a.m. to 3 p.m. at the Naval Postgraduate School in Monterey.

Co-sponsored by the Monterey Peninsula and Seaside Chambers of Commerce with the U.S. Small Business Administration, this special work shop is designed to help small business owners and managers. Guest speakers will discuss the legal aspects of starting a business, taxes, advertising, record keeping and financial planning.

Persons interested in attending the workshop should call Steve Wyke at 375-2252 before Monday, July 23, to reserve a seat. Additional information concerning the workshop will be provided upon request.

public notices

Persons wishing to appeal the assessment value placed on their property for the 1973-74 fiscal year may obtain the necessary forms in the office of Supervisor Willard Branson in the County Courthouse in Monterey.

Written requests for appeal forms may be sent to Branson at P.O. Box 1768, Monterey, 93940.

Appeals must be filed with the Board of Supervisors office in Salinas before Aug. 24.

CREWS of the Department of Fish and Game are expected to stock catchable trout in the following selected waters:

Monterey County -- Big Sur River

San Luis Obispo County -- Lower Nacimiento River

Santa Cruz County -- Loch Lomond Reservoir

Questionnaires about the course of future development within Carmel Valley Village are going out this week to all residents served by the Carmel Valley post office.

The cost of distribution and return postage is being paid for by the Carmel Valley Property Owners Association.

The purpose of the questionnaire is to survey all Valley residents living east of the Farm Center, whether or not they are members of the CVPOA, regarding issues of density and future development.

Returns will be taken under consideration by the Village Study Advisory Committee, which is trying to develop a plan to guide future development of commercially-zoned property within the Village.

Carmel Valley Outlook

A LEGAL NEWSPAPER

PUBLISHED EVERY THURSDAY IN CARMEL VALLEY, CALIF.

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July 12, 1973

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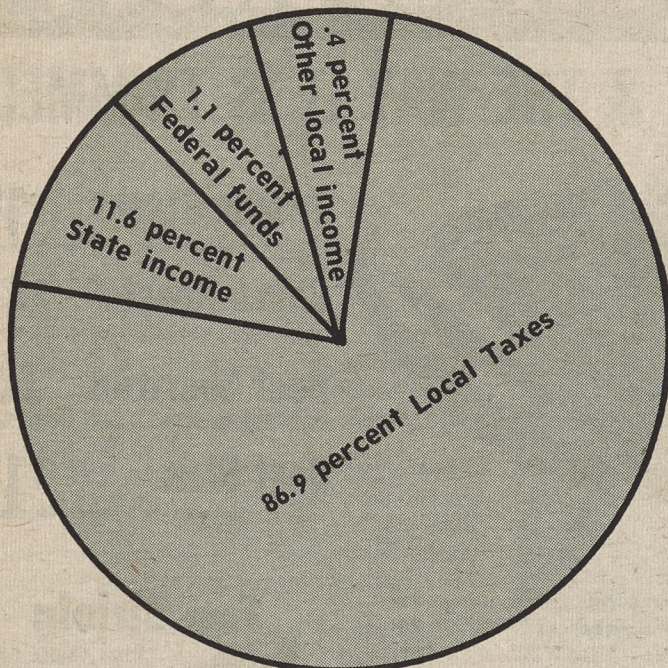
1970
PRIZE-WINNING NEWSPAPER
of the
CALIFORNIA NEWSPAPER
PUBLISHERS ASSOCIATION

DEADLINES

Clubs, Society -- Monday Noon
Last Minute News -- Wednesday Noon
Display Advertising -- Wednesday Noon
Mailing Address: Bin CC, Carmel Valley, Calif. 93924
MAIN OFFICE: Mid-Valley Shopping Center, Phone 624-0133
Village Office - Phone 659-2468

INCOME \$4,415,650

(plus beginning balance of \$701,789.)



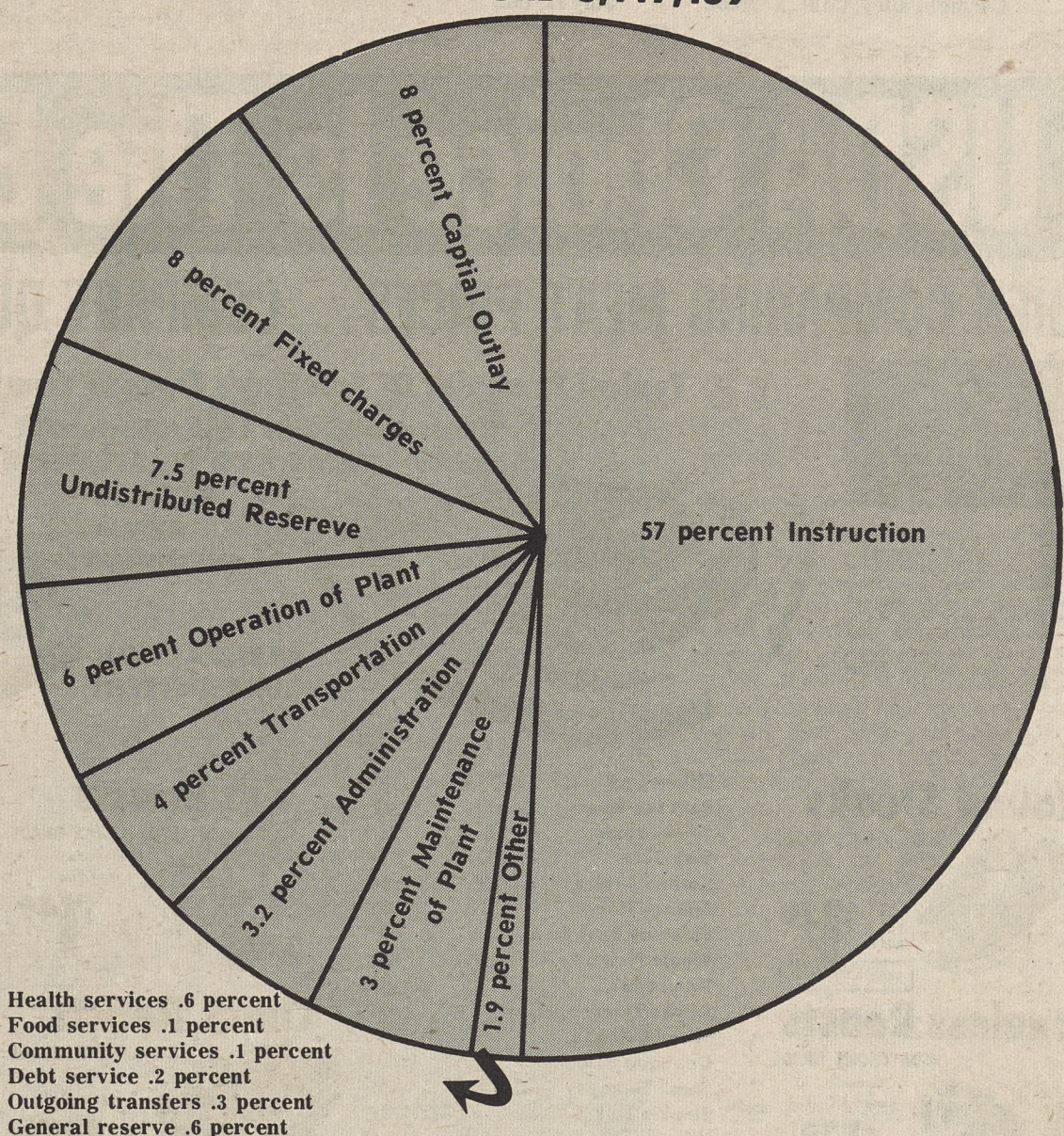
Here it comes

LOCAL TAXES includes \$3,296,547 in secured taxes, \$91,709 in unsecured taxes, and \$82,350 from prior years' taxes not received on schedule.

STATE INCOME includes \$408,000 in Basic Aid (the State minimum of \$125 per unit of average daily attendance); \$56,400 for the Educationally Handicapped Program (\$1,880 for each unit); \$8,600 for Mentally Gifted (\$80 per child for participation and \$50 per child for testing for identification); \$14,000 for Physically Handicapped; \$14,150 for Driver Training; \$70,463 for Transportation; \$17,785 for Early Childhood Education (probable additional teacher at River School); \$26,650 in Business Inventory Tax Relief (the amount of tax loss due to the reduction in business inventory tax); \$212,993 in Property Tax Relief (the amount of the tax loss due to the \$1750 real property tax exemption for home owners); and lesser amounts from special textbook and materials grants, Trailer Coach Fees and the Aircraft and Cattle Tax.

FEDERAL INCOME includes \$10,661 from Public Law 874 (aid to Federally impacted areas); \$7,500 in N.D.E.A., grant funds (high school equipment); \$8,468 for vocational education; \$16,480 from E.S.E.A. Title I (special remedial reading program at Tularcitos School); \$1,321 from E.S.E.A. Title II, Phase I (for library books); \$464 from Forest Reserve Funds; and a \$10,800 grant funneled through Community Hospital to pay for a portion of the district's Community Counselor program.

OTHER LOCAL INCOME includes \$32,000 in Interest on District funds held by Monterey County; \$12,000 in Adult Education fees; \$5,400 in swimming pool fees and money paid for lost books, etc.; and \$825 in miscellaneous funds.

EXPENDITURE \$5,117,439

. and there it goes

ADMINISTRATION includes \$56,320 for certificated salaries, \$91,743 for classified salaries and \$18,560 for other expenses such as the district's membership in organizations, board expenses, the superintendent's travel allowance, postage, auditing and election costs. TOTAL: \$166,623.

INSTRUCTION includes \$215,120 for principals' salaries, \$2,169,784 for classroom teachers' salaries, and \$140,406 for the salaries of three counselors and one librarian at the high school, two counselors and two librarians at Middle School and the salary of the district psychologist. It also includes \$209,072 in classified salaries, \$5,618 for textbooks, \$13,880 for other books, \$111,319 for instructional supplies, \$13,500 for inservice travel and conference, \$5,800 for Audio-Visual Contract and supplies, and \$6,010 for data processing for class schedules. TOTAL: \$147,429.

TRANSPORTATION includes \$132,239 for classified salaries and \$49,560 for gasoline and diesel fuel, oil, tires, repairs and other costs related to operating buses. TOTAL: \$181,799.

OPERATION OF PLANT includes \$216,833 in classified salaries (custodians, groundsmen, etc.) and \$106,760 in other expenses: \$1,560 in sewer tax, \$12,650 for telephone, \$18,000 for water, \$56,000 for gas and electricity, \$13,550 for custodial supplies, \$1,200 for direct adult school utilities and \$3,800 miscellaneous. TOTAL: \$323,593.

MAINTENANCE OF PLANT includes \$82,343 in classified salaries, \$18,029 for replacement of equipment and \$61,500 for other expenses of general maintenance. TOTAL: \$161,872.

FIXED CHARGES includes \$101,568 in payments to retirement plan for certificated employees, \$91,237 to the retirement plan for classified employees, \$6,300 in unemployment insurance, \$41,000 in dental insurance, \$125,000 in health and accident insurance, \$33,205 for district insurance and \$15,200 in Workmen's Compensation Insurance. TOTAL: \$417,060.

CAPITAL OUTLAY includes \$7,850 for improvement of sites, \$333,892 for buildings (of which \$314,392 is marked for the high school and \$10,000 for renovation of Bay School); \$11,125 for library books and \$65,833 for equipment. TOTAL: \$418,700.

UNDISTRIBUTED RESERVE is \$363,409. This amounts to the State recommended 7.5 percent reserve for unanticipated emergencies.

MISCELLANEOUS includes Health Services, \$31,797; Food Services, \$4,544; Community Services, \$70,710 (of which \$10,600 is for classified salaries for the Carmel Valley Community Center pool and \$6,975 for its operation); Debt Service, \$10,724; Outgoing Transfers, \$14,500 and General Reserve, \$30,000. There is also a budget item of \$400 for a Revolving Cash fund.

Tax cut coming despite record school budget

By PAT GRIFFITH

THE CARMEL SCHOOL BOARD last night approved a record publication budget of \$5,117,439 for the coming year which will mean a cut in property taxes of 17 to 23 cents.

This paradox comes about because the district must operate under a per-pupil spending limitation established by SB 90 and cannot take full advantage of an unprecedented 15.9 per cent jump in assessed valuation within the district.

The publication budget presented to the board is based on an anticipated tax rate of \$2.61 per \$100 of assessed valuation, down 23 cents from this year's rate of \$2.847.

However, Walter Hinton, assistant superintendent for business services, said the final rate could be somewhat higher if Governor Reagan signs Assembly Bill 1237, recently passed by the State Legislature to amend and clarify SB 90.

If AB 1237 becomes law, Hinton said, it would permit the CUSD to levy 8.1 cents out of 13.7 cents in voter-approved tax

overrides which the district is not now levying. This would net the district an additional \$80,000.

If the new bill is not signed into law, SB 90 will stand as is, and the Carmel district will not be allowed to levy any of this unused tax.

"In any case," Hinton explained, "there will undoubtedly be a large tax decrease" because of the spending ceiling which SB 90 imposes on wealthy, Basic Aid districts such as Carmel.

The board will establish the final tax rate when it holds a public hearing on the final budget at its next regular meeting, August 1.

Key features of the publication budget include:

- A 5.8 per cent cost of living salary raise for administrators, teachers and all staff.

- \$314,392 earmarked for "capital outlay" for Carmel High School, and \$10,000 to pay half the cost of renovating Bay School on Highway 1 to bring it up to earthquake safety standards.

- Salaries for six new certificated employees: three Middle School teachers, one high school teacher, a second vice principal for the high school and a nursery school teacher for the Mid-Carmel Valley Parents' Co-operative Nursery School approved by the board at its last meeting.

- The deletion of two regular elementary teachers, but the addition of a State-funded Early Childhood Education teacher for River School.

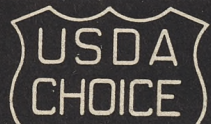
- An undistributed reserve account of \$383,808, an amount equal to 7.5 per cent of the total budget as recommended by the State.

Overall, the budget is based on the continuation of existing programs, with some additional emphasis on special education, including the program for gifted students, staff development and Early Childhood Education.

It is based on an estimated 1.3 per cent increase in total school enrollment, with most of the increase expected at the high school.

USDA Choice Is The Big Difference!

WHEN COMPARING MEAT PRICES... COMPARE QUALITY & THE WAY IT IS TRIMMED!

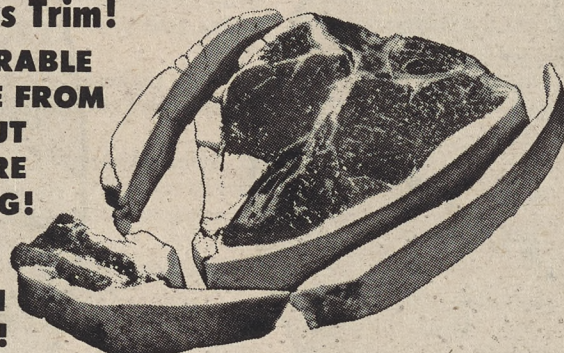


In order to feature lower prices, some other stores buy meat of lower grades. Some others mix USDA CHOICE and lower grades. Some coin fancy names for the lower grades they sell. But at Safeway, every fresh cut of steak and roast of beef is USDA CHOICE grade. The grade that is awarded to meat that will deliver tender, juicy, flavorful cuts.

Typical Examples Of Safeway's Famous Trim!

WE REMOVE THE LESS DESIRABLE MEAT AND WASTE FROM EACH CUT BEFORE WEIGHING!

SATISFACTION GUARANTEED!



T-Bone Steaks \$1.99

Also Porterhouse, USDA Choice—Lb.

Chuck Roasts \$1.39

Boneless, USDA Choice Beef—Lb.

Beef Shortribs 79¢

Regular Cut, USDA Choice Beef—Lb.

Beef Stew \$1.29

Boneless, Lean & Tender—Lb.

Round Steaks

USDA CHOICE GRADE

Full Cut, Bone In

Lb. \$1.29

CEILING PRICE \$1.49

Boneless Roasts

USDA CHOICE GRADE

Crossrib, Boned & Tied

Lb. \$1.29

CEILING PRICE \$1.59

Sirloin Tip Roast Boneless, USDA Choice Grade—Lb. \$1.59

Pork Leg Roast Boneless—Lb. \$1.32

Smoked Hams Pieces For Baking—Lb. 94¢

Slab Bacon Any Size End Piece—Lb. 86¢

Brisket, Boneless, Safeway or Shenson, Kosher or Plain—Lb. \$1.24

Canned Hams Safeway or Dubuque 8-lb. Tin—Each \$9.99

Safeway Beef Franks 12-oz. Package 69¢

Whole Fryers USDA Grade A, Frozen—Lb. 45¢

Drumsticks Tasty Bird, 2 1/2 Pound Bag (Per Lb. 6¢)—Each \$1.73

Smoked Liver Sausage Safeway, Lb. 97¢

Sliced Bologna Safeway, Regular or Thick Sliced—12-oz. Package 79¢

Dubuque Bologna or Liver Sausage 1-lb. Chub \$1.09

Small Turkeys Swift Butterball or Safeway Self-Basting—Lb. 65¢

Smokie Links Oscar Mayer—12-oz. Package (Chopped Ham—8-oz. 5¢) \$1.09

Wieners Oscar Mayer—1-lb. Package (8-oz. Pkg. 6¢) \$1.04

Pullman Hams Oscar Mayer—3-lb. Tin \$5.19

Rib Roasts

USDA CHOICE GRADE

The "King" of Beef Roasts

Lb. \$1.49

CEILING PRICE \$1.74

Chuck Roasts

USDA CHOICE GRADE

Includes Center Cuts

Lb. 88¢

CEILING PRICE \$1.09

Greenland Turbot Fillets Select—Lb. 95¢

Pre-Cooked Fishsticks Captain's Choice—Lb. 79¢

Sole Fillets Pre-cooked Captain's Choice—Lb. \$1.11

Butter Steamer Clams 3-lb. Bag Each \$1.59

Pork Sausage Farmer John, Fresh Skinsless Links—8-oz. Package 49¢

Sausage Whole Hog, Safeway, Mild, Medium or Hot—1-lb. Roll \$1.03

Beef Plus T.M. Reg. Beef Pattie Mix—Lb. 69¢

Regular Ground Beef For A Delicious Meat Loaf—Lb. 88¢

Boneless Steak Sirloin Tip, USDA Choice—Lb. \$1.79

Boneless Steak Full Cut Round, USDA Choice—Lb. \$1.39

New York Steaks USDA Choice Grade Beef—Lb. \$2.77

Market Steaks USDA Choice Grade Beef—Lb. \$2.29

Filet Mignon Boneless, Steak, USDA Choice—Lb. \$3.19

Rib Steaks USDA Choice Grade Beef—Lb. \$1.89

Veal Patties Italian Style—Lb. \$1.13

1/4 Sliced Pork Loin Lb. \$1.19

Top Sirloin

USDA CHOICE GRADE

Boneless Beef Steaks

Lb. \$1.99

CEILING PRICE \$2.34

Chuck Steaks

USDA CHOICE GRADE

Regular Cut Safeway Trimmed

Lb. 89¢

CEILING PRICE \$1.19

HOUSEHOLD HELPERS

Spray Starch	Niagara—22-oz. (White Magic 4¢)	73¢
Clorox Bleach	Liquid—Gallon	59¢
Dow Oven Cleaner	Aerosol—8-oz. 300 Sq. Ft.	79¢
Handi Wrap	(Kitchen Craft Wrap—200-Ft. 45¢)	87¢
Ziploc Bags	Gallon Capacity—20 Count	53¢
Trash Can Liners	Kitchen Craft—10 Count	65¢

Cream Cheese Cheez-It Crackers Pickle Chips

Kraft Philadelphia—8-oz. \$3.99

Sunshine—16-oz. \$4.99

Zippy, Hamburger Dills—16-oz. 45¢

BEVERAGE NEEDS

Safeway Coffee	Preground—2-lb. Bag	\$1.55
Instant Coffee	Safeway—10-oz. (Edwards Freeze Dried 4-oz. 4¢)	\$1.12
S&W Coffee	100% Colombian—1-lb.	\$1.05
Edwards Coffee	All Grinds—3-lb.	\$2.53
Edwards Coffee	2-lb. (1-lb. 9¢)	\$1.69
Hills Bros. Coffee	2-lb. (1-lb. \$1.04)	\$1.87

Kitchen Craft Aluminum Foil
25 Square Feet
\$4 for 1

Cheerios

Cereal 15-oz. Package
\$6.50

Soft Drinks

Cragmont, All Flavors Regular or Diet 12-oz.
\$9

Nectarines Calif. Grown Large Size POUND 39¢

Mangos A Tropical Treat—Each 4 for \$1
Zucchini California Grown—Lb. 29¢
Apples Granny Smith—Lb. 38¢

LETTUCE WESTERN ICEBERG VARIETY 3 for \$1

We Also Have A Selection Of Marie's Salad Dressings!

Our Own Brands Save You More

Sodas & Mixers Cragmont—32-oz. (Plus Deposit) \$6 for \$1
Charcoal Briquets Trophy, Made From Northwest Hardwoods 10 Lb. Bag 79¢
Orange Juice Bel-air, Frozen Concentrate—6-oz. 100% Orange Juice From Florida \$4 for 88¢
Salad Dressings Mrs. Wright's Italian, 1000 Island or Savory French—8-oz. \$2.99
Vegetables Bel-air Cut Corn, Peas, Leaf or Chopped Spinach, Frozen, Regular Package \$5 for \$1
Nu-made Mayonnaise 32-oz. Jar \$5.99
Paper Towels Truly Fine, Regular or Decorated—175 Sheets \$4 for \$1
Detergent White Magic—49-oz. Package 59¢
Deodorant Soap Truly Fine, Bath Bar—5-oz. 15¢

HEALTH & BEAUTY AIDS

Q.T. Lotion	Tan Indoors or Outdoors—4-oz.	\$2.37
Tanning Butter	Coppertone—1.425-oz.	82¢
Dial Shampoo	7-oz.	53¢
Dial Dry Powder	Antiperspirant—9-oz.	\$1.13
Deodorant	Dial Antiperspirant, Scented or Unscented—4-oz. Guaranteed Quality 200 Count	73¢
Safeway Aspirin		35¢

Cascade Dishwasher Detergent 50-oz. \$9.99

Brown Derby Beer 12-oz. Cans 6 Pack 95¢

FROM THE DAIRY CASE

Lucerne Yogurt	Choice of Flavors—8-oz.	23¢
Gelatin Salads	Lucerne, All Varieties—15-oz.	37¢
Sour Cream	Good So Many Ways—16-oz.	57¢
Single Wrap Cheese	Kraft, American—12-oz. (Safeway 87¢)	91¢
Natural Swiss	Kraft, Sliced—6-oz.	69¢
Cracker Barrel	Kraft, Extra Sharp Stick Cheese—10-oz. Empire—1-lb. (Chiffon—Two 1/2-lb. Tubs 49¢)	\$1.05
Soft Margarine		43¢
Borden Margarine	Danish Flavored—1-lb.	43¢
Large Eggs	Cream O'The Crop, Grade AA—Dozen (Medium—Dozen 59¢)	64¢

HOME & FAMILY NEEDS

Minced Clams	Sea Trader—8-oz.	40¢
Milani Dressing	1890 French—8-oz.	47¢
Green Giant	Niblets Corn (7-oz. 19¢)—12-oz. (Sweet Peas—17-oz. 27¢)	24¢
Pillsbury Food Sticks	4.875-oz.	59¢
100% Wheat Bread	Stylark—1-lb. (Butter Bread—1-lb. 34¢)	34¢
Seven Grain Bread	No Artificial Preservatives Added—1 1/2-lb.	59¢
Wesson Oil	For Cooking or Salads—24-oz.	57¢
Sliced Mushrooms	Deluxe Broiled in Butter—2 1/2-oz.	38¢
Mushroom Sauce	Riviera—7 1/2-oz.	17¢

Cranapple Drink Ocean Spray 32-oz. \$4.99

Items and prices in this ad are available from July 11, thru July 17, at the Safeway Stores listed below.
(L) These Safeway Stores have liquor licenses (L) Mid-Valley Center, Carmel Valley Road
(B) In store bake shop at the store (L) (B) Carmel Center, Rio Road and Hwy. 1



DISCOUNT with a DIFFERENCE



SAFeway

Valley activist, Bill Brown:

'You just can't let the trying overwhelm you.'

By MARK THOMPSON

BILL BROWN is a busy guy.

President of the Carmel Valley Property Owners Association, head of the Mid-Valley fire district CSA 59, and chairman of the Village Study Plan Advisory Committee - he still finds time to watchdog the countless issues, big, controversial or small, that plague this area.

He takes an almost zealous delight in his battle against the developers, bulldozers and other instruments of change that would alter - or ruin - the very elements of Carmel Valley that attracted Brown and others like him.

Despite the frantic pace he has set for himself, as he races up the Valley road from one meeting and hearing to another, he wears his optimism in a perpetual grin.

Yet, at the same time, the outward smile is betrayed by an inward, almost nervous, continuous jiggling of his keys. A contradiction of sorts, but both actions provide good clues into Brown's character.

An "optimistic realist" might be a good term to apply to Brown. He is hopeful - and almost assured - about the Valley's eventual future, but realizes that there are many battles to fight, and some to lose, before Carmel Valley is preserved.

Although zoning, minimum density, pollution and other related problems concern him, he confesses that "the thing that frightens me the most is the number of people.

"There's going to be growth," he admits, "but it has to be orderly." As an example he uses the Village area "which can't absorb a large density without first solving the other problems it faces."

And the most pressing problem facing the entire Valley area is the lack of water, he says.

Septic tank sewer systems "which the Valley can no longer support" is another important issue.

HE HAS no pat answers or solutions for either problem, but says that until they're solved, growth will be restricted.

Solving the water and sewage problems will again promote growth, which means progress, which will promote more growth. The whole process is a cycle of "supply and demand" he observed, one that can be controlled only by proper zoning.

One piece of zoning that he strongly advocates is slope density. He is angered by the developers' terracing of the Valley's walls to create building sites.

"It is not the right way to treat the land," he says, proposing only one unit for every 2½ acres on slopes over 30 percent.

Scarring the hillsides will create a situation similar to Santa Clara Valley, Brown warns.

Perhaps it was the fate of that area, which he watched explode around him, and his awareness of Carmel's heritage that have urged him to community involvement today.

He came to Carmel in 1919 and was among the first group of seven year olds to attend the old Sunset school, which was then a



Bill Brown spending a rare moment home in his garden.

simple one-room.

After graduating from Monterey High School he left the area to study economics at Berkeley. Time was also spent working at the Palace Hotel in San Francisco.

The war came. He entered the Air Force and came out a Major.

After the war he married, managed a number of motels, and in 1956 moved to San Jose through the Prudential Insurance Company.

He was soon returning to the Peninsula on "on a weekend basis" and in 1964 made the journey a permanent one. Now retired, he and his wife, Carol, enjoy their Valley home, pool and garden whenever they have time.

It was soon after the move that he became

aware of the problems facing the Valley. He quickly involved himself, although it was as much from a feeling of guilt as from responsibility, he admits.

Brown explains that after witnessing the "reckless destruction" of the San Jose area and the Hawaiian Islands, where he spent several years, he was determined not to let the same fate befall the Valley.

He is dismayed that so many people in the Valley express little concern about their environment.

"Let George do it," is the prevalent attitude, he complains. "The people here relied on county government to help them out, and as a result a lot of things have not been done.

"I have the feeling that I'm doing too much, but I also have a feeling that if I don't - nobody else will."

ABOUT THE ONLY major environmental or pollution-related crisis that isn't critical in the Valley is smog.

That may be a bright fact to some, but Brown glumly considers the possibility that things, on a whole, are "going to get worse before they get better."

"I'm glad I'm in office now," he admits, "because I would hate to face the problems that will come in two or three years."

But I wouldn't be 'tilting windmills' if I didn't think things would eventually improve."

To insure the future livability of the Valley for generations to come, Brown feels that the holding capacity of the area must be determined now.

Growth, if the problems of water, sewage, traffic and density are ever solved, will continue to spread up the Valley into the big ranches. He predicts that at some point another Village, above the present one, will

The challenge of my efforts is to conserve what is probably one of the most beautiful places in the world'

be created to serve the increased population.

He believes that it will be through citizens' groups such as the CVPOA and the Village Advisory Committee that the problems of the area will be resolved.

Brown is also concerned about tying the Valley into the master plan and development of the entire Peninsula area - a necessary step as the resources and concerns of the surrounding communities are so closely intertwined.

Although Brown's hectic schedule this past year may have appeared to have political connotations to some outside observers, Brown expresses no desire for an elected political office.

"The challenge of my efforts is to help conserve what is probably one of the most beautiful places in the world."

He estimates that "we have won 65 to 70 percent of the major battles so far.

"We've been very lucky that there's always been somebody who has stood up. The young people will carry on and are more conscientious of the future."

As soon as his various terms of office expire, Brown and his wife are going to get on a freighter and "really go."

They have plans to relax for a year but will return. And Brown, no doubt, will once again be in the thick of things.

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Supervisors continue Schaal use permit appeal

By ARDIE CLARK

The appeal to the board of supervisors by James Brady, Carmel Mission Fields, was continued last Tuesday until 2 p.m., Aug. 7.

Brady challenged the issuance of a use permit by the planning commission for the construction of Thomas Schaal's 72-unit condominium complex adjacent to the Carmel River Inn.

Included on Aug. 7 will be hearings on the environmental impact report (EIR), the use permit appeal and approval of Schaal's subdivision map.

The board's decision on any of these will determine whether the next step is heard or continued.

Brady requested reasons for the extension. He said

this was the second time he had come to the hearings prepared to speak, but each time he was informed they were rescheduled for a later date.

County counsel William H. Stoffers said he requested the board to continue the hearing because of his interpretation of the Environmental Quality Act of 1970.

Chairman Ellis Taveretti pointed out the applicant for the use permit had been notified of the board's probable action but the appellant had not.

Stoffers said his interpretation of the Environmental Quality Act -- and the administrative code regulations adopted pursuant to it -- indicated that the decision-making body

(the board of supervisors) is required to hold a public hearing on the environmental impact report.

The report was first heard by the planning commission prior to its decision to grant the use permit to Schaal.

"Until you (Brady) appealed to the board of supervisors," Stoffers said, "the planning commission was the decision-making body -- they granted the use permit. But once it was appealed to the board, the board of supervisors became the decision-making body and therefore must hold a hearing."

"In other words, as I see the sense of the Environmental Quality Act, the decision-making body -- that is, the person, official or group -- who grants a permit,

or does something which might affect the environment, must do it with their eyes open -- knowing the facts surrounding the environment. They do this from the EIR."

Stoffers said because the law gives the public a right to make their comments concerning the EIR, the board of supervisors must hold a hearing.

When the board considers the EIR Aug. 7, the report will include all of the written and oral opinions received during the original planning commission hearing.

Additional comments by the public and others will be considered before the board makes a final decision on whether or not to accept the EIR.

If the EIR is approved, the

appeal by Brady will then be taken up.

The board's action will determine whether it considers Schaal's subdivision map.

Brady said the main part of his appeal probably will be made during the EIR hearing. The issues of traffic and fill were not considered fully, in the original EIR, he

pointed out. He contended that because fill represents a danger in flooding, and flooding was not a part of the EIR, this should become a part of the EIR.

Copies of the present EIR are available for public review in the board of supervisors' offices in Salinas.

Reagan gives assurances on Wood's Odello bill

Assemblyman Bob Wood says he has received "indications" from Gov. Ronald Reagan that the state administration is receptive to a budget augmentation for the proposed state acquisition of

a portion of the Odello property.

Wood, with Sen. Donald L. Grunsky (R-17), has introduced a budget augmentation bill to appropriate \$1.8 million for the purchase of the western half of the property.

State Parks and Recreation Department director William Penn Mott has given Wood assurances the state would then be willing to lease the property back to the Odellos so they can continue artichoke farming.

Last week Reagan approved the state budget, which included approval for the Odello project as part of a state bond issue. The bond issue included projects from all over California that would be submitted to the voters of California in the June 1974 election. If the bond act is successful, funds would be immediately available for the purchase of the land.

Wood said they were "trying to speed up the whole process by going for a direct augmentation to this year's budget. This would make the funds available this fall and end some of the controversy that has held this up for the last several years."

"OLAF, the City of Carmel, and the others involved have all agreed that this land should stay in open space. With this acquisition, it will stay in agriculture for the next 15 years, and ultimately be added to the Carmel River State Beach and the whole Point Lobos complex," Wood said.

Reagan, through a staff aide, said he would be willing to support the bill for outright acquisition from money left over in the Bagley Conservation Fund. As a result of the state budget surplus, added monies have been available for state park acquisition throughout California.

The Wood bill was approved by the Assembly Natural Resources and Conservation Committee in June. When the legislature resumes the session in August, the bill would be heard by the Assembly Ways and Means Committee.

If the bill is successful, this would end the need for a county redevelopment agency on the property and end the complicated tax increment funding method devised by the board of supervisors for the project.

The state money, supplemented by the contributions from OLAF and the City of Carmel, would pay for the land outright without need for any interim financing.

Wood said he hopes to bring the bill to a vote in the Assembly as soon as possible upon their return on Aug. 6.

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Superb 'Richard III' at Carmel's Forest Theatre

By ELLEN KESTER

"Richard III," the first of the two productions in the Forest Theatre repertory this summer, opens with pageantry and color as the ailing Edward IV, his wife, pages, and retinue come on the stage.

It is obvious from this initial appearance that the director, Charles Thomas, the technical director, William Lewis, and the costume designer, Virginia Worsham, have all given scholarly attention to the special elements, such as flags and heraldry.

The superb set is dominated by the palace and this is adroitly moved only in Act V, scene II, at the appearance of Richmond and the succeeding capitulation of Richard III on the Bosworth battle field. The staging of Richard's and Richmond's opposing camps, and the contrapuntal effect of the ghosts' prophecies were enhanced by the lighting techniques of Alan Brenner, assistant to Lewis.

The blocking and the staging was dramatic and efficient throughout. The use of the apron - platform on stage - right for Clarence's prison scene and the use of the far left for Hastings' house provided a swift sequence of action in this multi - scened play of Shakespeare's.

Interesting, also, in Clarence's nightmare scene with the cell keeper, was the lighting. Ramon Wilson's timing and interpretation meaningfully conveyed this pivotal and often underestimated dream-speech. In his dream, he wakes to the "kingdom of perpetual night." Shakespeare is foreshadowing the ensuing events of Richard's pathological cruelty.

Juxtaposed with this is the immediate arrival of the murderers. Charles Wold and Adam Lembeck serve Shakespeare well in providing the comic coloring to this tragedy.

Commendation can be given to the cast and their coach Barbara West for their handling of the language challenge. The theme of retributive justice and the mechanical necessity inherent in the historic events, are paralleled in the language patterns.

The stiffly formal manipulation of echoing phrase and sequence of words within the scenes was well done by Donald Ross and Barbara Shuler in the wooing scene, for example, and in the scenes of lamentations in which the three queens have speech - after - speech of this echoing pattern. Barbara Shuler as Lady Anne was believable in her grieving for the loss of her husband and in the following scene of seduction by Richard.

Betty Fowlston, in the role of the mad Queen Margaret, exhibited her sound theatrical background and gave the role the projection and biting rhetoric which keeps her curse ever in

mind. Finally, in Act IV, scene IV, with her speech including the line, "I am hungry for revenge," she has evoked Queen Elizabeth's jealousy of her ability to curse.

Loel Shuler, playing Queen Elizabeth, was consistently good throughout, but she was particularly convincing in the wooing scene with Richard. Their handling of the formal language pattern reinforced the path of vengeance of the plot, but also projected overtones of the uncertainty necessary for the tragedy.

Ruth McElroy as the Duchess of York, Richard's most unfortunate mother, depicted a dignified sorrowful woman, whose cursing of her own son taps the innermost tragedy of the conscience - free drive for power which is Richard's only fascination.

The role of Richard III, itself, played admirably by Donald Ross, is a gem in male theatrical repertory. Ross presented mostly the comic arch - villain interpretation, the "poisonous hunch - backed toad" as Margaret calls him. David Hughes, as Richard's main lieutenant - in - evil, demonstrates an excellent stage voice but the selfish motives of Buckingham seemed somewhat obliterated by an obvious obedience to Richard.

Both Ross and Hughes furnish humor in the comical climax of the play in Act III, scene VII. Buckingham brings the citizens of London and the mayor, played very colorfully by James Goffard, to the point of offering the crown to Richard, and of begging Richard to take it. Especially delightful is the comical reversal when Richard's protestations are too convincing, and the mayor and the citizens begin to leave. The scene and the play reach the turning point when Buckingham in his obsequious fashion salutes Richard: "Long live King Richard, England's worthy King!" and the crowd (not quite as many actors here as needed) answers "Amen."

The various young people in this production were all good; perhaps the most definite characterization was achieved by David Shefik, playing Edward, Prince of Wales.

The numerous male parts all reflect good casting; notable among these is the role of Catesby played by Franck Favalora. He is in - and - out during the whole play and was consistent in his interpretation of the loyal servant. Richard Stember, playing Lord Stanley achieves a good characterization in a minor but crucial role - especially in Act V, when he lends his assistance to Richmond.

Another brief role is that of Tyrrel. Brink Harrison demonstrates finesse in this minor part, as he does as one of the various messengers: Pat Kercheval and Adam Lembeck join him in these roles, doing equally convincing portrayals.

on the town

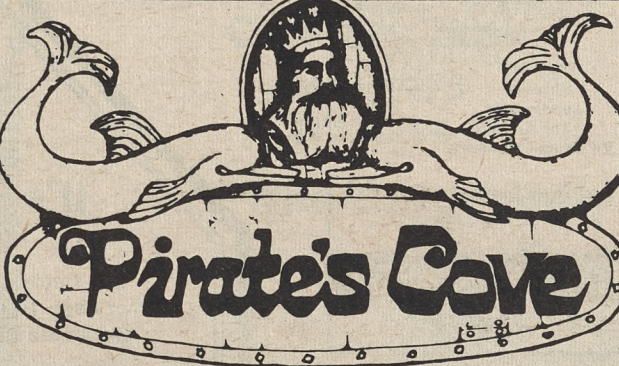
A FRIENDLY CROWD is usually gathered in the lounge of the Pirate's Cove at the Del Monte Hyatt House. Two Easy Pieces, a rock and romantic duo, plays on Monday through Saturday for listening and dancing. Lee Durley plays the organ while Jim LaPine accompanies on drums. They do everything from Roberta Flack to Italian and Spanish songs. All in keeping with the early Spanish motif of the Pirates' Cove - The place to eat, drink and be merry!

ANOTHER GREAT ENTERTAINMENT group is performing in the Cap'n's Hook Lounge at the Holiday Inn, Monterey. Briley and Branch, with Jeff Gilkinson, is a highly versatile group with a repertoire that runs the gamut of the past 20 years in music. Judy Branch is a former lead singer with the Harry James band; Pat Briley is a composer who has written 18 recorded songs; and Jeff Gilkinson is a versatile musician in the classical mold who alternates on four instruments! Tuesday through Saturday from 9 p.m. to 1:30 a.m.

THEY HAVE SUCH a good time performing at the Holiday Inn, Carmel, that they want everyone who comes to have as much fun! That's the Afterglow, six-member Nevada-type lounge act performing Wednesday through Sunday in the Serra Room. Larry Alexander, leader of the group and drummer, describes their performance as "one big party as young and old enjoy a big variety in entertainment." That includes Top 40 Rock, ballads, old standards, and medleys from Broadway plays.

ALREADY A well-known and popular lunch spot on the Peninsula, David Bindel's King's Cross Station is conveniently located on Forest Avenue at David in Pacific Grove. If you want a great lunchtime buy, try their Stationburger or Crossburger. On the entertainment side, a more mellow tone is now featured at King's Cross. The Evergreen will appeal especially to Kingston Trio fans; Peter Evans is an excellent flamenco and classical guitarist; and Paul Graham is singing and playing guitar after recently appearing in Hawaii.

JIM LESAGE STARTS off the evening by strolling around tables in Raphael Restaurant in The Travelodge at the Monterey County Fairgrounds. Singing and playing guitar he plays all your favorite requests. Around 8:30 p.m. Jim starts the dancing in the Cuddly Bear Lo Lounge where he plays piano. Fast or slow number, Jim can play anything that suits the crowd. This amiable and talented performer is there Thursday, Friday and Saturdays. The new dinner menu at Raphael features Neptune's Catch (Sole, Shrimp and Scallops); Top Sirloin Steak (half-pound of choice beef); and Golden Fried Chicken in addition to their varied "Hamburger Heaven" menu.



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Ishvani troupe brings Hindu dances to Forest

This Sunday (July 15) at the Forest Theater free afternoon concert, the performing artist will be Ishvani with her troupe of Hindu dancers. The traditional Sunday performances are free and all are welcome to attend. Performance time is 2 p.m.

In the ancient Indian

family tradition, Ishvani was given in marriage as a girl-child to a man stranger. Her independence of spirit broke forth in early divorce, unheard of in her background, and her family sent her abroad to England to finish her education.

Even as the great American dancers, Martha

Graham and Agnes de Mille, Ishvani's early love of the dance was discouraged by her family. They felt the stage was no place for a lady and would have preferred to have her study medicine in the footsteps of the male members of her clan.

Born in Bombay of a high caste Hindu family of several generations of doctors, Ishvani's youth was steeped in ancient Indian tradition, yet closely identified with the leadership of her country's struggle for progress in the liberation of its people. Her father was Mahatma Gandhi's personal physician. Her older sister today is India's First Lady of Literacy, and the second person to win her country's Nehru Award presented by the President of India.

Ishvani started formal training in classical Hindu dance at the age of three and was later a pupil and partner of the great Uday Shankar. She was educated at Gugerat College in Bombay, and in London and Paris. She has

continued to pursue independent cultural studies throughout her adult life wherever she has lived.

She came to the United States in the 1950's and has since lived and worked in Washington, D.C., Rochester, New York, and San Francisco's Russian Hill, as well as in her home in the South of France.

From the international world of dance, with performing experience in Paris, Rome, London, Copenhagen, New York, and many other cities, Ishvani here gives lecture demonstrations and performances at California colleges, universities, and public concerts, and teaches at the Peter Wright School in San Francisco.

She is presently researching a new program format using slides of the temple sculptures of ancient India as background for her interpretations of the exquisite mudras, as well as for new forms expressing her country's change and growth.



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Circle Theater concludes Horovitz dramas this weekend

The final five performances of "The Indian Wants the Bronx" and "It's Called the Sugar Plum" will be presented this evening through Sunday, July 15 at the Circle Theatre in Carmel.

Located on Casanova Street between 8th and 9th, the theatre has presented the two off-Broadway plays by Israel Horovitz for the past few weeks.

Times of the final plays are 8 p.m. tonight and Friday, 7 and 10 p.m. Saturday and 2 p.m. Sunday.

The admission price, according to the Circle Players of the Monterey Peninsula, is "pay as much as you want."

Regardless of a person's financial situation, this is a good price, says Tim

Thompson, producer of the plays.

"The Indian Wants the Bronx," winner of off-Broadway awards, has received excellent reviews from around the country.

It is a study of love and communication as brought forth by the mindless cruelty of two teenage toughs toward a defenseless stranger. The play gained Horovitz recognition as one of the theatre's most important young playwrights.

Similarly, "It's Called the Sugar Plum" is an intense study of human relationships. The play illustrates the humorous and perceptive developments which follow when a college girl, whose boyfriend has been run over, confronts the young driver with his guilt.

PLANKED FRESH SALMON, fresh from the sea, is now being featured at The Mark Thomas Outrigger on Cannery Row. Elegantly served on a basswood plank with vegetables, soup, salad, saffron rice or potatoes, dinner for two is \$8.95. The south seas atmosphere of the Outrigger is enhanced with their choice of more than 33 dinner items many with a polynesian flavor. Reservations: 372-8543.

OVERLOOKING MONTEREY BAY, The Cannery on Cannery Row features many fine dinner entrees: New York Steak, Patella Reale (abalone), Broiled Monterey Bay Salmon and Australian Lobster Tails. Dinner includes soup, salad and potato, and for those of us with a late appetite, a special steak sandwich is served until 1:30 a.m. Filled with the history of Steinbeck's Cannery Row, the building originally housed an old restaurant from the sardine era. 372-8881.

TUCKED IN A QUIET corner of Pacific Grove, Maison Bergerac is a restaurant for the Francophile. The sentimental diner who longs for the old-fashioned French restaurant with no affectations, will enjoy the cordial and civilized atmosphere which Raymond Bergerac and his smiling wife and children offer. Try their Pate du Chef, Fish Quenelles with Normandy Sauce, or Caneton a l'orange. Reservations are always necessary.

QUIET FRIENDLINESS and native costumes add to the charm of dining at The Ginza, near Fisherman's Wharf Monterey. Your hosts and hostesses give you the choice of sitting at Western-style tables, or of stepping up, unshod, into peaceful dining areas where low tables and cushions are placed in the Japanese manner. Head chef Miyshi Saito, who has been with The Ginza since it opened, is certainly responsible for the restaurant's continuing reputation for culinary excellence. Recommended dishes: Sukiyaki, Shabu Shabu, Kariba Yaki or Ginza Tempura DeLuxe. Call 375-5264.

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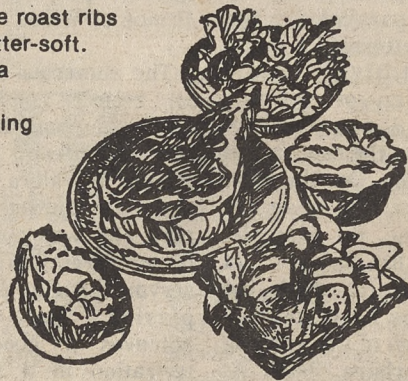
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AN ADVENTURE in itself, the dinner menu at The Rathskeller, Monterey has many exciting items, including marinated herring and shrimp cocktails as appetizers, Rathskeller salad and Gurkensalat (cucumber salad with sour cream), Rheinischer Sauerbraten, Steak Nibelungen, Paprika Schnitzel, and Tenderloin Steak Siegfried. For reservations call 373-2800.

MONTEREY CYPRESS TREES planted more than 100 years ago enhance the view from The Mission Ranch Dining Room in Carmel. Once a creamery of the Mission Ranch Dairy, the restaurant now features such specialties as Lobster Thermador with Sherry (Chef Sylvester's greatest!!); Filet Tips Saute (with mushrooms) and Broiled Rock Lobster Tails. The Flaming Baked Alaska is a treat and I also recommend Mario's Speciality - Filipino Coffee. Entertainment at the popular piano bar is supplemented on Friday and Saturday nights by Dancing in The Barn to the music of Free Ride.

STEEPED IN THE best traditions of the finest French cuisine, Chez Felix Restaurant (on the third floor of Cannery Row Square) presents French dining in the finest gourmet manner. Felix and his charming wife Annie, also have provided you with the best view available of Cannery Row and the whole Monterey Bay. I especially enjoy the French Onion Soup served in a tureen with a delicious cheese baked on top. Other delicious entrees: Gratin de Fiz de Veau Sauce Dextelle, Bisque de Crabe, and Medaillons de Veau Belle-Epoque. Be sure to linger over your gourmet dining experience at Chez Felix - Magnifique!

HEARTY APPETITES are welcome at The Elegant Rooster, 55 Camino Aguajito, Monterey. Specialties at this restaurant include Stuffed Prawns, Calamari Almondine, Chateaubriand, Flaming Steaks and Prime Rib. The thick, pick-of-the-prime roast ribs of beef are so ample in size they need a whole platter. Dinner is 5 p.m. to 11 p.m. Closed Sunday. Phone 375-5104.

BASTILLE DAY celebrants will be at the La Playa Hotel Sunday, July 15, for the special "Bastille Day After Buffet" Liberte! Egalite! Fraternite! Come and start a unique French dining experience with a complimentary glass of Vin Du Pays. Other gourmet french items include Oeufs Au Carry, Crevettes a la Creole, Bouchee A La Reine, Roulades De jambon, and Petits Fours. The Buffet will be served from 11:30 a.m. to 2:30 p.m. at La Playa.

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Legumes Salades Assorties
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Complimentary Glass of Vin Du Pays

\$4.50 per person
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THURSDAY, JULY 19
7 P.M.
FASHION FLOOR



Holman's
PACIFIC GROVE

Bach Festival rehearsals 'progressing well'

By ARDIE CLARK

WITH ONLY FOUR more days of practice before the opening night concert of the Carmel Bach Festival, rehearsals are progressing "very well," according to Maestro Sandor Salgo.

Members of the orchestra began practice July 3, with most of the chorale and chorus joining them by the following Friday.

Since then, practice sessions in Sunset Center have served to draw together and polish the talents of the performers. They plan to be

fully prepared for the two weeks of performances, July 16 to 29.

The full orchestra, chorale and chorus seldom practice together. This is on an "as necessary" basis when the participation of everyone is required to perfect a specific part of the program.

Members of the orchestra and chorale are professional musicians from several sections of the country. Although most of them performed during past Bach Festivals, Maestro Salgo is always alert to discovering new talent.

This is advantageous if one of the musicians has to be replaced at a late date because of illness or accident. For example, a violinist in the Oakland Symphony was contacted when the original musician suddenly became unavailable.

Members of the chorus are also good singers, but they are from the Peninsula area. They were picked in the early spring during a series of audition - interviews.

Although the current practice sessions are intense -- often scheduled throughout the day and into the evening -- the orchestra and chorale groups have been practicing since early in the year.

The chorus had bi-weekly and weekly practice sessions in Carmel High School; the chorale was split into two groups, one in San Francisco and one in Los Angeles.

As these early sessions continued, Maestro Salgo or Mrs. Salgo would occasionally conduct and guide the performers in the direction Maestro Salgo wanted the Bach Festival to take.

The performers have had a very good idea of their goal for some time.

A "seating session" was held last Friday for the chorale and chorus, later to be joined by the orchestra. The purpose was to be sure everyone would be in the proper location to achieve the utmost balance and harmony of their voices.

MAESTRO SALGO conducted a few selections from the festival program to decide the final seating. However, since he already knew where he wanted the different types of voices, little adjustment was made.

It was the same situation with the orchestra as they played a few pieces and the choral groups sang.

But because every conductor has his own interpretation of how a specific selection should be played, Maestro Salgo was continually requesting minor changes be made to the score. This is necessary to attain the particular flow which he desired.

Yet as pointed out by one of the musicians, "This does not create any problems because Maestro Salgo is

the auditorium) as to what should be done. After they conferred, he would smile, nod and repeat the piece.

At times when a section of a rehearsal would end perfectly (as many of them did); the performers, Maestro Salgo and the persons in the audience would all clap with approval.

Then practice would begin again until the schedule called for a coffee break, which everyone welcomed for a chance to relax and discuss the rehearsal.

When the break was over, the performers returned to their places for another session.

Throughout the rehearsals, stage manager Mike Becker and his crew are available to rearrange chairs or to change the set. They are not continually at work, but when their efforts are needed, they are not far away.

Becker has been stage manager for four consecutive years, so any changes in lighting or in the set are made instantly.

Becker, like everyone else, cooperates fully with Maestro Salgo and the performers because they are all looking forward to another successful Bach Season.

The success of these efforts will be discovered next Monday evening during the opening night concert. With a smile and his ever-present confidence, Maestro Salgo assures everyone they will not be disappointed.

Tickets available

Tickets are still available for most of the concerts and recitals of the Carmel Bach Festival from July 16 to 29.

The weekend concerts are sold out, but a few tickets in pairs and singles for week-day performances may be obtained by calling 624-1521.

very consistent. He knows exactly what he wants before he begins. Thus it is just a matter of each of us notating on the score what he wants, and then following it."

As the rehearsals progressed, the Maestro would occasionally clap his hands together to indicate he wanted practice to stop. Everyone would make a note on his or her score, and then the session would continue.

If something still did not sound right, he would refer to Mrs. Salgo (seated about two-thirds of the way back in

Steinbeck film series presented

A seven - week series of films on writings by John Steinbeck began Monday at the Outrigger Restaurant in Monterey.

Located on Cannery Row at the foot of Prescott, the restaurant will screen a movie at 7:30 p.m. each Monday through Aug. 20.

A fee of \$1.25 per film or \$5 for the complete series will be charged. Tickets may be purchased at the Outrigger or from the Monterey Park and Recreation Department, 546 Dutra St.

The first film was Steinbeck's Pulitzer Prize winning epic of the depression, *The Grapes of Wrath*.

Remaining in the Steinbeck film series are:

July 16 -- Of Mice and Men
July 23 -- Tortilla Flat

July 30 -- The Red Pony
Aug. 6 -- The Pearl
Aug. 13 -- Viva Zapata
Aug. 20 -- East of Eden

The Outrigger also promises the possibility of a bonus film at the end of the series, for season ticket holders only.

Prefacing the screening of "The Grapes of Wrath," folksinger David Baumgarten sang Woody Guthrie songs of the dust - bowl refugees and narrated some of the history leading up to the film itself.

Starring in the film were Henry Fonda, Jane Darwell, John Carradine, Russell Simpson and Eddie Quillan.

John Ford directed it and the screenplay was written by Nunnally Johnson. Informal discussions follow the films.

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FRIDAY, JULY 13
Mozart - Piano Concerto No. 24 (9:05 p.m.)
Scriabin - Symphony No. 2 (10:30 p.m.)

SUNDAY, JULY 15
Sunday Evening Opera
Handel - Jephtha (8 p.m.)

MONDAY, JULY 16
d'Indy - Symphony on a French Mountain Air (8:45 p.m.)
Lalo - Symphony in G (9:30 p.m.)

TUESDAY, JULY 17
Beethoven - String Quartet in A opus 132 (9 p.m.)
Dvorak - Cello Concerto in B (10:15 p.m.)

WEDNESDAY, JULY 18
Vaughn Williams - Symphony No. 5 (9:05 p.m.)
Honegger - Judith (10:05 p.m.)

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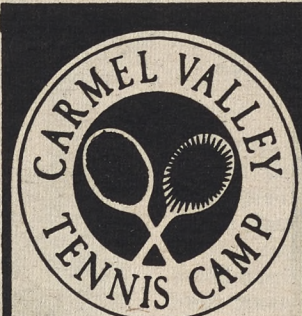
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CARMEL VALLEY EQUESTRIENNES
Lori Vanderyort, 12, and Brenda Clough, 15, practice color guard maneuvers in preparation for the Monterey County Fair and National Horse Show color guard competition. Color guard teams will be judged at the Carmel Valley Riding Center on Robinson Canyon Road at 10 a.m.

Saturday, July 28. Winning teams will perform during the National Horse Show at the Monterey Fairgrounds Aug. 6-11. Teams must consist of two to six riders 17 years old or under. Groups interested in the competition should contact the Fairgrounds at 372-5863. Photo by Patricia Rowedder.

Photo entry blanks available

Entry blanks for the 1973 Monterey County Fair's exhibit of photographic prints and color slides have been distributed to camera shops in five counties, according to Bob Christensen of Salinas, chairman of this phase of the Fair.

July 20 is the final date for receiving entries, which will be accompanied by entry blanks. Then the three judges, Henry Gilpin of Monterey, Gene Falk of Pacific Grove and Joseph Bragdon of Salinas, will go to work so that when the 1973 Fair opens on Aug. 14, the winners in each classification will be identified.

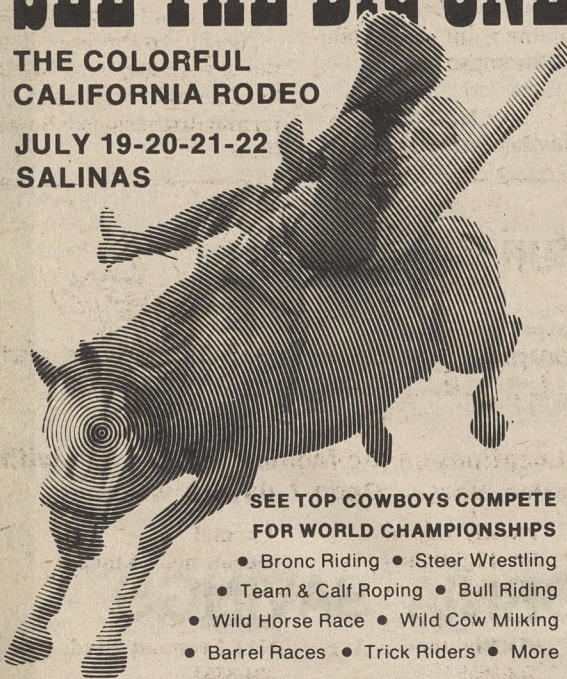
The exhibit is open to all amateur photographers in Monterey, Santa Cruz, San Benito, San Luis Obispo and Santa Clara counties. In addition to the exhibit of prints in the arcade area of the Fairgrounds, there will be continuous projection of color slides in another place.

Classifications in which photographers may enter their work are landscape-seascape, portrait, people, nature, flowers (domestic), architectural, animals, miscellaneous, children, and experimental.

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Horseless carriages will parade to Carmel Center tomorrow

A nostalgic treat is in store for visitors to Carmel Center, Rio Road and Highway 1, Saturday. Horseless carriages will be driven on parade down the driveway entrance to the shopping complex and around the buildings and into the mall of fountains, starting at 10 a.m.

The exhibit is presented by the Monterey Cypress Region of Antique Automobiles. Ed McGlochlin, president, as a monthly attraction for the community.

Comparable to other antiques, the cars, rubbed and polished, have great value.

Among the owners and drivers will be: Ed McGlochlin, with his 1919 Ford Station Hack and his 1924 Dodge Touring Car.

Earle and Ruth Lopes, Pacific Grove, will bring

Musical 'Forum' opening in Salinas July 20

The ninth production of the Salinas Performing Arts summer musical series opens July 20 with "A Funny Thing Happened on the Way to the Forum," the musical that starred Zero Mostel on Broadway.

The local production is directed by Dick Bird, who has participated in the Monterey Community Theatre, the Studio Theatre, and the White Oaks Theatre, where he was a charter member.

His wife, Harriet, shares honors in her role as Domina, the shrewish wife of the lecherous Silex, played by Harold Pieken, who in real life is a well-known artist in Salinas.

The play is a musical, and is directed by Gary Horsely.

"A Funny Thing Happened on the Way to the Forum" will be showing at the Salinas High School Auditorium on July 20th, 27th, 28th, August 3rd and 4th at 8:30 p.m.; and July 29th (Sunday) at 2:30 p.m. Tickets are offered at \$3.00 for adults and \$1.50 for students, and are available through Gadsby's Music Company or at the door. Phone 424-6421 for reservations.

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27th
28th**
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Draft EIR ready on new Valley motel

THE DRAFT environmental impact report for the 162-room motel proposed for the corner of Carmel Rancho Blvd. and Rio Rd. was released by the Monterey County Planning Department this week.

A public hearing on the report has been set before Zoning Administrator Robert Slimmon on Thursday, July 26, at 4 p.m.

The EIR was prepared by Carl Hooper of George Bestor & Associates for the Meharry Development Company of Monterey, which plans to build a motel-convention complex consisting of:

- 162 rooms (three fewer than the nearby Holiday Inn, making it the sixth largest on the Peninsula for number of guest rooms).
- A conference facility capable of handling various sized groups up to 400 persons.
- A coffee shop seating approximately 80 persons.
- A cocktail lounge seating approximately 40 persons.
- About 3000 square feet for small shops such as a barber and beauty shops newsstand, etc.
- Two swimming pools.
- Parking for approximately 200 cars.

The site consists of 3.84 acres which was zoned for motel use in 1962. Maximum density allowed under the ordinance with a use permit is 87 rooms per acre.

The Meharry application is for 28 per acre, with buildings covering about 17 percent of the site.

Parking and interior roads will cover 52 percent of the area, and the remaining 31 percent will be used for the pools, walkways and landscaping.

The motel rooms will be in five separate groupings of two story buildings. The commercial building will be mostly single story, with several display suites on the second floor.

The buildings, described as "contemporary Monterey style," have been designed by architect George Larsen of Pacific Grove and James Heisinger, A.I.B.D., of Carmel.

A copy of the complete EIR is available at the Carmel library or the office of the County Planning Department in Salinas.

The following are excerpts from the report:

ECONOMIC FACTORS: "This motel will provide employment for approximately 72 persons in various categories from executive manager to maids and busboys. It will provide additional new dollars into the local economy in the form of payrolls and locally purchased supplies and services of over \$400,000 per year.

... the appraised value for ad valorem tax purposes will be approximately \$600,000. This will generate annual taxes, based upon present tax rates ... \$46,146 total.

... In addition to the ad valorem taxes, the motel will generate substantial other tax income in the form of the six percent transient room rates ... This would generate \$50,000 in room taxes ...

The total guest count at the motel during an average year will be about 70,000 visitor days. The average visitor to the Peninsula spends locally about \$12 to \$15 per day above his room rent. These 70,000 visitor days would thus generate about \$800,000 to \$1,000,000 in outside sales. Much of this will stay on the Peninsula in the form of wages to sales persons and service employees, local services and profit to outside shopkeepers. It will generate another \$40,000 to \$50,000 in State sales tax, of which \$11,250 returns locally."

PLANTS AND WILDLIFE: "Plant materials on the site consist of one dead cottonwood tree that will be removed and assorted brush and grass ... None of these materials can, or should, be retained as none are in keeping with the intense development proposed.

The only wildlife is an occasional jackrabbit or small rodent, since the plant cover is insufficient to provide habitat for any permanent resident."

SEWERAGE: "The Carmel Sanitary District trunk main (24-inch) will collect sewage along the south property line for delivery to its recently completed secondary treatment plant. The project will add an average of about 20,000 gallons per day or less than one percent to the plant load ..."

WATER SUPPLY: "The domestic and irrigation water supply, as well as standby facilities for fire protection, will be supplied by California - American Water Company through existing 12 inch mains on Carmel Rancho Boulevard. Source is their two dams on the upper Carmel River supplemented by well water from several wells in the Valley.

The probable average occupancy of the motel will be about 160 to 180 persons, each using about 75 gallons per day, for a total of 13,000 gallons per day. Usage for kitchen and scullery will average about 7,000 gallons per day. Irrigation of the landscaped areas will average about 8000 gallons per day. Total water usage is thus an average of 28,000 gallons per day, or 32 acre feet per year.

The Public Utilities Commission interim order of May 30, 1973, will have no effect on this project, since adequate mains exist on the site, and no main extension will be necessary. The site is a lot of a subdivision recorded in 1962, predating this Interim Order by 11 years."

TRAFFIC: "Occupancy on peak days will be a total of 162 rooms, of which approximately 95 percent will arrive by private automobile. Of these 150 guest parties, it is logical to assume that a few, perhaps six percent to eight percent, will arrive with other parties in the same automobile. The probable total of automobiles introduced would thus be 140. The average guest will create about 4.5 vehicle movements per day, as has been determined in SMATS (Salinas-Monterey Area Traffic Survey). This would mean about 630 guest induced local movements. The average local movement would be about 2.2 miles, consisting of many only to nearby golf courses, the Mission, the beach or downtown Carmel, and a few as far as the Valley Village, Big Sur, or downtown Monterey. Total guest mileage is thus 1400 miles per day on peak days, or about 900 miles on an average week day.

Services and deliveries will total about thirty to forty vehicle movements, though virtually none would occur on peak week-end days. Vehicle mileage is not significant, since most delivery vehicles will merely make this one of several stops in the Lower Valley area.

The coffee shop will generate some separate traffic movements, though most would be shopping center related anyway and will have little net effect outside the Carmel Rancho Shopping Center area.

The gross peak day traffic generated will thus be about 750 movements, or 375 in each direction. Of these, approximately one-third or 125 may be expected to go north on Carmel Rancho Boulevard to add to Rancho-Valley Road intersection congestion, with a probable peak hour flow in that direction of about twenty five to thirty vehicles. The remaining 250 will be expected to go west on Rio Road to Highway 1, with peak hour load being about fifty to sixty. Of these, probably two-thirds, thirty to forty, will turn north on Highway 1, with peak hour load being about fifty to sixty. Of these, probably two-thirds, thirty to forty, will turn north on Highway 1 and be joined by half of the Rancho northbound flow to add about forty to fifty five peak hour movements up the Highway 1 hill. This will not necessarily coincide with other peak hour flows on the hill, but it may on occasion.

The other twenty to twenty five peak hour movements will continue west on Rio Road past the Mission, with perhaps four to six turning south on Highway 1.

All of these movements will add to traffic on the routes described, but in no case except the hill will the addition be sufficient to overload any facility. Highway 1 northbound is already overloaded from other sources and the forty to fifty five peak hour movements added by this motel will serve to hasten the need for an alternative northbound route.

AIR QUALITY: "The approximately 1800 vehicle miles per day added to the Carmel Valley airshed will affect air quality by the addition, after 1975 standards become effective, of 3.5 pounds of hydrocarbons and 35 pounds of carbon monoxide. The addition of oxides of nitrogen will be about four pounds and of particulates about a half pound. Prior to the effective standards, for perhaps the first two years of operation, these emissions will be some 100 to 150 percent higher.

In addition, the gas consumed for the heating of the offices and ancillary facilities will add about a tenth pound per day in hydrocarbons, carbon monoxide, and particulates, about 0.4 pounds of oxides of nitrogen, and 0.01 pounds of sulfur dioxide. The motel rooms will be electrically heated, hence will add no local air pollution.

These total additions represent less than a two percent increase over current normal ambient conditions, since the estimated total mileage driven in Carmel Valley is 88,400 vehicle miles per day."

FLOODING: "The site lies in the lower portion of the valley of the Carmel River. It is in a historic flood plain, and the southerly portion was partially inundated in 1958 by overflow waters ... The Record Map of the subdivision states that the land is subject to inundation unless filled above the level of the adjacent street curb. This has been done, so no flood hazard exists under 100 year design flood criteria.

Floods of greater magnitude than the 100 year flood could cause some minor water damage due to high water. The Riverwood and Carmel Lago developments lie between the site and the river, so any high water would be in an extremely low velocity backwater situation, causing no damage other than deposition of mud on landscaped areas and parking lots and some damage to carpets in guest rooms ... No loss of life or personal damage would be probable.

The depth of water to be anticipated would be perhaps a foot above the design level on a once in 250 year probability and two feet once in a thousand years, as was determined in studies prepared for the Riverwood project."

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More flexible policy on teacher aides gets warm reaction

By PAT GRIFFITH

A new policy which would give schools more flexibility in hiring teacher aides was presented to members of the Carmel school board last night by Superintendent of Schools Harris Taylor.

Trustees reacted favorably to the proposed policy, which will be set for adoption at the next board meeting.

A key provision of the policy is that "individual schools may, with the superintendent's permission, utilize up to 20 percent of allotted funds for the purpose of employing teacher aides."

Taylor said this would include a school's allocation for books, supplies, equipment and equipment repair and replacement. It will not include funds earmarked for staff development (in-service training, conferences, visits to other schools, etc).

Aides may also be employed, with Taylor's permission, under the two other conditions:

1. To offset problems of overloaded classes, and
2. In situations in which a school reduces its staff below the number allowed by a district teacher-pupil ratio and asks to employ aides in lieu of normal salary costs.

As a final point, the new policy stipulates that "the use of volunteer aides is encouraged, and in most cases preferred, since it is desirable to involve as many citizens in the educational process as is practicable."

The new statement is the result of a presentation by a group of Tularcitos School parents to the board two weeks ago in which they asked for revision of the district's policy on hiring teacher aides.

Until now, aides have been used, on the discretion of the superintendent, in cases of class overload or in schools which elected to use staff utilization funds.

The latter situation had been true at Tularcitos for several years, with teachers teaming in oversized classes and then

using the "saved" staff salary allotment to hire aides.

In June, it was learned that teachers had voted to return to self-contained classrooms with the district-sanctioned ratio of 26 students per teacher. Therefore, four aides who had assisted in team teaching classes were being dismissed because no staff utilization funds would be available to pay them in the fall.

Parents were particularly concerned about the Early Childhood (kindergarten) unit, where an aide is scheduled to be dropped although teachers Sallie Witter and Barbara Wilson plan to continue as a team.

When parents asked the board to find some way to keep an aide in this building, they were told that there appeared to be no way the district could justify the financial outlay because the total kindergarten class is not expected to be above 52, which would be 26 children for each teacher.

"If we make an exception for one school, we have to do it for all," board members said repeatedly.

"After listening to the parents' presentation," Taylor told the board last night, "I gleaned two or three things that seemed important . . .

"First, a concern that the staff utilization procedure in its wording seemed limiting. It seemed to be hooked onto team teaching or another form of organization. It was clear it needed to be more flexible."

Taylor said he also understood the parents' emphasis on allowing schools to have more say in how money allocated to them should be spent.

The revised policy, he said, would meet that goal.

TULARCITOS is expected to have an enrollment of 365 students in the fall. For each student, the school will receive a total of \$37 to cover the purchase of text books and library books, classroom supplies such as pencils and paper, new equipment and repairs or replacement of equipment.

This \$37 total is up 50 cents from the current per-pupil

allotment, and is paid for every kindergarten-fifth grade student in the district.

If Tularcitos does have 365 students, it will receive \$13,305. Out of this amount, the staff and principal Tom Williams may, if they so choose, use 20 percent, or \$2701, to pay for a teacher aide.

Based on the current salary scale and including the costs of fringe benefits, this amount would cover three hours of aide time a day. Salary for a full-time, or five-hour aide, would run to \$3252.

Taylor emphasized this morning that this 20 percent figure, if used for an aide, would not cut into necessary classroom supplies or hurt the school's instructional program.

Depending upon how schools have ordered and kept up equipment in the past, he said, they should have about this much money available for "optional purposes" which might, or might not, include the hiring of a part-time aide.

"If we had any thought that this would mean a cutback in paper or paste or classroom essentials, we would have knocked this out in a hurry," he said.

A committee of Tularcitos parents attended last night's meeting, and through spokeswoman Amelia Franke gave general approval to the revised policy.

Both Mrs. Franke and Sylvia Panetta also expressed the hope that parental concern over the teacher aide situation would lead to continuing, informal communication between board members and interested parents from all schools.

The Rev. James Brock, attending the meeting for the first time as a member of the audience and not as a board member, suggested that the board consider setting up a district-wide parents advisory committee.

Board members reacted with interest in that idea, and new board president Pamela Smith complimented the Tularcitos parents for their "very thoughtful presentation" of two weeks ago.

Planners turn down cement plant by river

Y.R. AZCARATE won lots of sympathy but not enough votes yesterday in his bid for a use permit to remove sand and operate a cement batch plant adjacent to the Carmel River east of Valley Greens Drive.

On a 6 to 2 vote, the County Planning Commission denied Azcarate's application for a use permit to relocate the Carmel Valley Concrete Company to the far rear of the Wolters' ranch.

The turn-down was the third set-back for Azcarate since last September, when Zoning Administrator Robert Slimmon refused to renew a variance under which Azcarate had operated in Roach Canyon, just west of Del Mesa Carmel, for almost 18 years.

Slimmon's denial was based on a new state planning law which prohibits issuing variances for a use not otherwise permitted under the existing zoning. The property in Roach Canyon, like the land around it, is zoned for residential use.

Slimmon's ruling was upheld by the Board of Supervisors. Azcarate next applied for rezoning of the secluded site at the back of the Wolters' property from residential to commercial or industrial use.

That was denied.

This spring Azcarate submitted a new application, asking for a use permit to remove natural materials -- in this case, sand -- from the Carmel River.

According to the County zoning ordinance, this type of operation is allowed in any district, even a residential one, if a use permit is obtained.

But, as an adjunct to the sand removal operation, Azcarate proposed to run his cement batch plant.

And while it was clear yesterday that commissioners were reluctant to approve this type of industrial infusion into this particular location, it was equally clear they were sympathetic to the idea of Azcarate remaining in business in Carmel Valley.

Leon Stutzman seemed to speak for many when he expressed concern that if the commission approved one industrial use by the river, it would have a hard time turning down other similar applications in the future.

"But if this were in an area where (commercial zoning) is allowed and was shielded from residential use, I'd look favorably on it," he explained.

"I can't visualize a batch plant on the river in that area," commented commissioner Nora Hare. "Where the right location would be, I haven't the slightest idea."

Commissioner Ed Whitaker, who was not on the commission when Azcarate's original variance was terminated, said he felt that Azcarate "is entitled to remain in business. I would be my hope the applicant could find a suitable site."

"The old location (in Roach Canyon) is ideal," said commissioner Peter Cailotto.

"I recommend he apply for rezoning where he is," agreed commissioner Marit Evans. "I think there's a lot of sympathy on the commission for (his) position."

Relocation of the batch plant on the Wolters' property was opposed by the Lower Valley Advisory Committee, the Carmel Valley Property Owners Assoc. and several residents of the Carmel Valley Golf and Country Club.

James May, representing the CVG&CC, told the commission that Azcarate had recently merged his business with Castroville Ready Mix, and held up an ad from the yellow pages of the telephone book which proclaimed: "24-Hour, 7 Days Ready-Mix Concrete. Weekends, Holidays, Evenings."

"I don't think there's any limitation on whether trucks from other companies might have their concrete batched in this particular plant for delivery anywhere," May said.

Harold Saunders, owner of the Valley Hills Shopping Center, said he feared the operation could "grow into a monstrous thing," and raised the prospect of "fabulously heavy" cement and gravel trucks entering Carmel Valley Road in an area "where little old ladies ... have a way of driving out of the intersection without judging the speed of traffic."

In response, Azcarate said that the telephone book ad had nothing to do with his operation, but concerned only the plant in Castroville.

He said he would agree to limit operations to weekdays between 8 a.m. and 5 p.m., and further restrict noisy sand-removal procedures to a few hours at mid-day.

Earlier, engineer Carl Hooper had told the commission that the operation would involve as many as 20 truckloads a day in peak periods leaving the plant.

Far from adding to traffic in the lower Valley, Hooper contended, the new plant would eliminate the need for trucks loaded with sand to come down Highway 1 from Marina or Sand City, since sand would be taken directly from the riverbed.

"Let's not say we're adding to (the traffic)," Hooper said. "Let's say we're relocating it ..."

Only commissioner Edward P. Marcucci of Carmel Valley consistently spoke in favor of granting Azcarate the use permit.

"You're going to have the same number of trucks operating, but they'll be coming over Highway 1," Marcucci said.

"I don't like to see this erosion of small businesses. He has shown he runs a good operation. A time limit could be put on it ... This is not really in a residential area."

"I hate to see industrialization get in through the back

door," commented Planning Director Ed DeMars. "We should have areas set aside for this type of use, and regrettably this hasn't been done ... It's probably a community problem to locate those types of things that a community needs."

"If people in Carmel Valley need concrete at times, why don't they support their own plant?" asked commissioner Minnie Prewitt, who voted with Marcucci against denial of the use permit.

The hour-and-a-half discussion on the use permit came after an opening 45-minute hassle over whether or not to adopt the final environmental impact report for the project.

According to law, the EIR had to be adopted before the use permit could be considered, and commissioners became lost in a thicket of semantics as to whether or not "adoption" equalled "approval," and just how far an EIR should go in discussing problems related to a development.

The draft EIR was prepared by Hooper, and ran into a sharp criticism last month from several commissioners and the State Department of Fish and Game on the grounds that it did not deal adequately with the impact of the cement batch plant and sand removal operation on steelhead in the Carmel River.

Several commissioners repeated their concern yesterday after Assistant County Planning Director Mel Bakeman reported a recent telephone conversation with a Fish and Game official who said the department felt that removing gravel from the riverbed would destroy the steelhead fishing.

However, Marcucci disputed this idea, noting that he has often found the best fishing areas to be where gravel has been removed.

In adopting the final EIR, commissioners included a letter from the Fish and Game Department and other comments critical of the original draft.

Berta ranch given transitional one-acre zoning

The Berta Ranch east of Carmel Valley Village and property owned by Beattie Motors and Standard International west of the Laureles Grade was rezoned from U (unclassified) to T-B-4 on Wednesday by the Planning Commission.

The "T" is a transitional designation. According to the county's zoning ordinance, "The transitional district shall be considered as a holding district until more detailed land use studies can be made and more precise zoning (is) adopted for the area covered by said transitional district."

The "B-4" suffix means the areas will be administrated as if they were zoned "B-4" (density of one dwelling unit per acre) until zoning is established without the "T" prefix.

There was little discussion by the commission prior to the rezoning of these particular areas. Commission members followed the same reasoning that had been presented for the rezoning of much larger sections of land north of the ridge separating Carmel Valley and the land south of Highway 68.

The property owners wanted a zoning designation that would not jeopardize future land sales or rezoning decisions. They argued that people soon forget what is said in defense of low density zoning. Subsequently, when later rezonings are heard, the public would be outraged that the density of a scenic area is suddenly being decreased from perhaps a one dwelling per 2.5 acres to one dwelling per acre.

Overall, the attorneys for the property owners said a "Rural Planned Community" (R-P-C) zoning would be most

desirable. This would give a developer more flexibility in planning land use, yet at the same time give the Planning Commission a guarantee that the land would not be misused.

But because the county does not currently have such a zoning designation in its zoning ordinance, the T-B-4 zoning would be accepted by the land owners until a R-P-C code could be drawn up.

In arguing for a similar zoning for the Berta property, attorney Brian Finegan said the ranch should be zoned at least as liberally as the adjoining property on three sides, which has zoning for one dwelling per acre.

He said the property east of the ranch is zoned for 10-acre building sites merely because of the desire by the owner.

In addition, he did not think the Planning Commission needed the control over subdividing that a 2.5-acre per dwelling zoning would create because it "already has plenty of handles on zoning when it wants to use them."

Commissioner Peter Cailotto said this is probably true, "but in 1955 we didn't have a single house on the east side of the Monterey-Salinas highway; now we have three subdivisions."

He was in favor of the T-B-4 designation but he wanted the other commissioners and Finegan to be aware that in time the property being rezoned would also be subdivided.

In light of this, Cailotto stressed that now is the time to consider the ultimate use of the land instead of waiting until perhaps the year 2000 when development might take place.

UNDER THE OAKS & AMONG THE CACTI

By Mildred Hattan

AN ECUMENICAL INVITATION from Father Douglas Keating of Our Lady of Mount Carmel Catholic Church and his Parish members was extended to Rev. Don Johnson, and members of the congregation of the Carmel Valley Community Chapel, to join them for 12 p.m. Mass resulted in another one of those rare "Valley-firsts."

Many of the Chapel guests had never before attended a Catholic Mass, and it gave the members of the host church an opportunity to show with pride the improvements which were made while the Chapel members shared their place of worship last season on Village Drive.

Refreshments, fellowship, and a tour of their under - construction - Social Hall followed the mass.

ROMANCE WAS IN THE air at the West Carmel Valley Road home of Mrs. Robert von Pagenhardt. The theme was "June weddings" for the monthly benefit bridge and canasta party sponsored by the ladies of St. Dunstan's Church.

Assisting as hostess to the guests, who made up eleven tables of bridge and four of canasta, was Mrs. Philip Walker.

Bridal bouquets in champagne glasses were presented as table prizes to Catherine Harriman, Dori Ford, Nellie Mirani, Vera Bautz, Esther Price, Bernice Leoni, Marie Rich, Betty De Cormier, Dorothy Chappell, Muriel Dawson, and Lucille Ambrosio.

The first place in canasta was won by Nellie Mirani and second place by Betty DeCormier. High in bridge went to Catherine Harriman with Ruth Stauffer in second place.

The July party will be held on the 25th at the Paseo Robles Drive home of Mrs. Roger Fulton. Reservations will be accepted by Mrs. Philip Walker at 659-2280.

MRS. BETTY BALDWIN Lucas of Yuma, Arizona, and Mr. Edward Lucas, of Prescott, Arizona, has announced the engagement of their daughter, Mary JoAnn

"Jody" Lucas to Armando "Armie" Gill of Yuma.

Armando is the son of Mr. and Mrs. Frank Gill of the Bruce Church Ranch, Gila Valley, Yuma, Arizona.

Jody is the granddaughter of the late Sam and Irene Baldwin of Carmel Valley and the niece of Miss Marjorie Ibsen, also of Carmel Valley. She is the twin sister of Toni Lucas, and Mrs. Thomas Lewis, both of Yuma.

Jody is a sophomore at Arizona Western College in Yuma where she is majoring in animal Science. Her fiance will receive his degree in agriculture from the University of Arizona in Tucson. Both will continue their education in Tucson after their marriage on August 11, 1973 in the Church of the Immaculate Conception in Yuma.

APOLOGIES TO THE victorious CUBS - winners of the Carmel Valley Little League Farm Team championship pennant. The "Phantom Oak Moth" was given an incomplete list and five of the hard working young ball players in the green caps were omitted. They were Kerrie Winslow, Brett Briggs, Ed Murphy, Danny Martin and Ed Pilote.

A SHOWER OF FAREWELL cards highlighted a dinner party given by Mrs. Philip Walker at her Flight Road home where good-byes were said to Pauline and Ned Sinclair before embarking upon a holiday to Alaska. The trip is a prelude to their permanent move to Sewanee, Tennessee.

Among those feting the long time Valleyites were; Mr. and Mrs. Earl Wilsey, Mr. and Mrs. Frank Young, Mrs. Paul Anthony, Capt. (ret.) and Mrs. Philip Mothersill and Mr. and Mrs. Henry Wilson.

The welcome mat has been out at Kathryn's home where she also planned a cocktail, swim, and dinner party for Richard and Olene Dick to welcome her home from Nassau.

Among those attending were Capt. and



TYPIFYING THE FINE spirit which has always existed between the Carmel Valley Community Chapel and Our Lady of Mount

Mrs. Richard Hogan (Kathryn's houseguests from Palm Springs), Mr. and Mrs. James Cecka, Mr. and Mrs. Jack Hermanson, Irwin T. Johnson (Alice was out of town) and Dr. E. Kalebinoff of New York City, who is on temporary duty on the Peninsula with the Navy

A WEEK ON Lake Shasta in a houseboat was the fun vacation experience recently shared by the Wolfe family, Lou, Ray, Renayda, Roger, Kim, Kathy, and their guest, Gloria Bottero.

The Jet Lane family cruised, explored, fished, swam and tanned. They visited

Carmel Catholic Church are (left) Father Douglas Keating and Rev. Don Johnson.

friends enroute home at Arnold, California, and spent three days with friends from Campbell, at Calavares National Park.

A TOUR IS "the only way to travel" according to Mrs. Vera Stokes of Via Contenta who has returned with a congenial group of 30. They enjoyed the luxury of having the driving, tickets, meals, luggage and accommodations taken care of for you.

The first night was spent at Reno, which had many points of interest nearby including Donner Lake, snow capped mountains, and the Golden Dome of the Court House in Placer County.

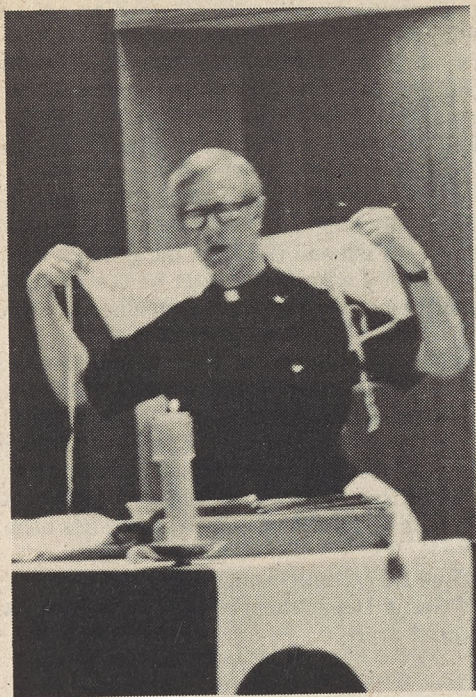
"Although it was early in the season, many of the camp grounds had just opened and already there were thousands of tourists.

"On the way it was noted that many trees along each side of the highway were killed by the fumes of thousands of cars that travel the route. There is so much open space in our nearby states, one wonders why California is so crowded while Idaho has miles and miles of unoccupied land!" Mrs. Stokes observed.

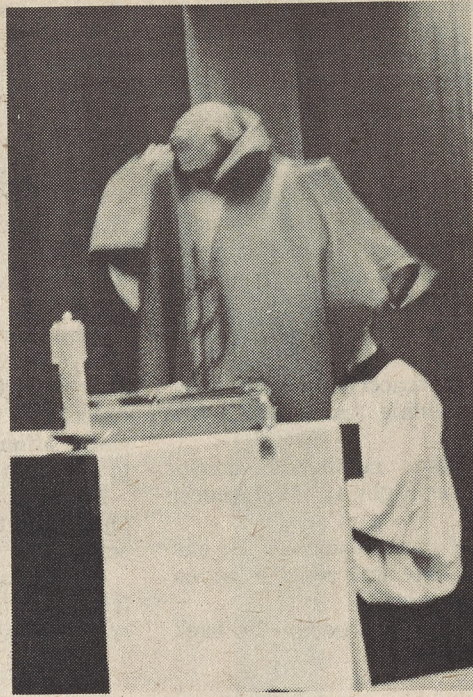
Salt Lake, with its old buildings and history was very interesting, she said. They were especially impressed with the Marble Hall in the Capitol Building. The marble was cut and polished in Georgia and shipped to the city on 36 railroad cars in the early 1800's.

A mother bear and her two cubs performed for the group in Yellowstone and the sunny weather for the sightseeing of deep canyons, waterfalls, hot springs and Old Faithful was "perfect."

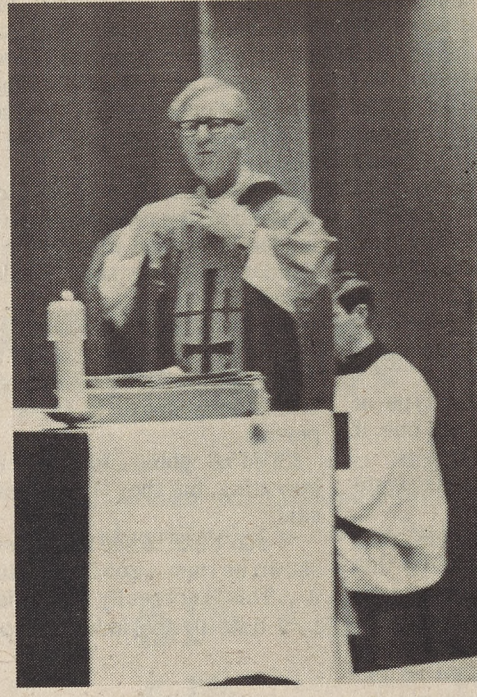
The grand old lodge, built of logs, in 1903, is still as strong and lovely to see as ever. Even the ceiling of the high lobby and dining room are lined with knots and not one piece of wood is wasted. Smaller pieces were polished and set in railings in their natural shape -- described by Vera as "an ar-



FOR THE BENEFIT of his Community Chapel guests ...



... Father Douglas Keating donned his vestriary at the altar ...



... and explained the purpose of the ritual of the raiment.



EVEN THE CHOIRS combined for the special twelve o'clock Mass. Under the direction of Pat Hymes of the Community Chapel the choral group included: (front left to right) Marge Ziegler, Florence Johnson,

Mary Huddleson, and Rosemary Brodrick. (Middle left to right) Annabelle Arnal, June Woods, Ann Wright, and Ramona Brown. (Back left to right) Lou Allaire and Jim Brown.



FATHER DOUGLAS KEATING proudly gives a ground tour of the soon to be finished

Social Hall.

Photos by George T.C. Smith

chitectural wonder!

In the Grant Tetons they enjoyed a picnic lunch beside the Snake River with the mountains in the background.

Jackson Hole, Wyoming has growing pains and had "progressed" so much in eight years that their driver could hardly believe the change.

From Felton Village they took the tram ride to the top of the mountain -- 10,500 - 35 degrees and a gale blowing, while down in the Valley below it was warm and sunny.

Welcome home, Vera -- we always enjoy sharing your travels!

A CARLOAD OF sensational prizes, posted for several weeks at the CV Little League, turned ball players from the ten Valley teams into super-salesmen as they competed for first place - a ten speed bike discounted from Walt Thau's Bike Pedaler Shop.

Tiger Kevin Washington, with a total of \$139.50, claimed the handsome wheeled award (which appropriately enough just happened to be TIGER GREEN!).

Hornet Keith Moore, came in second place with \$111.75, and won the portable Cassette radio contributed by Village Cabinet Co., J. & B. Heating and Sheet Metal, Bowers Pharmacy, C.V. Village Cleaners, Don Canham Construction, Peninsula Auto Parts, Stirrup Cup, and Kaye Appleton.

Volunteer Paul Corona and his family will be attending a Giants game with the six passes won for a third place count of \$105.50. Passes and an inflatable canoe won by Andy Robinson of the Cubs were donated by The Pool Man.

Other winners were Tom Vannatta of the Lions, who was awarded a Pitchback from Dr. Gerry Petkus; Marty Hudson of the Cubs has a new Wilson Baseball glove from Adina's Beauty Salon; Robbie Hoiberg, Wolf Pack, won a swim mask from the Village House and the CV General Store presented a \$5.00 gift certificate to Mike Hildebrand (also Wolf Pack) a half-a-case of coke from the Safeway at Carmel Center, went to Cub Danny Moore and Wolf Pack Robbie Cole; Little League baseballs were claimed by Cub Dean Howe and Volunteer Rich Klingensmith from Steinmetz Pharmacy; and Box Lunches from the CV Chicken Take-Out went to Mark Stewart of the Toros and Pirate Conrad Cayce.

Other gifts of appreciation were presented during the barbecue to representatives drawn from the mothers who had served at the Snack Bar. Mrs. John Anderson was awarded a vase from Marzi's Pottery and dinner for two at Rocky Point Restaurant was presented to Mrs. Augue Acuna. To coaches and managers, dinner for two at Rocky Point for Warren Kaufman; to scorekeepers and umpires, dinner for two at the Briar House for Mrs. Roger Sherman; teenage Snack Bar assistants, a gift certificate for \$5.00 from the Farm Center for Heidi Hattan; and potted begonias from the Begonia Gardens to Snack Bar mothers, Rae Black, Pat Farrell, Linda Kaufman, Marilyn Raynes, and Pat Sorri. Gifts of wine went to Walt Victorine, Larry Busick, and

Tom McCrary.

Comic awards were "deserved" by Bob Cayce - a package of cheese for always complaining because cheeseburgers were not on the Snack Bar menu; a faucet handle on a rope to hand around the neck of grounds keeper, Shane Hattan, who lost numerous ones during the season; and last, but not least, to Roger Fulton, a bag of peanuts to keep him occupied and quiet while the Wildcats are playing!

THE CARMEL BARRACUDAS swam away with their second win of the 1973 season Saturday, when they met Gilroy's Recreation Swim Team at the Gilroy High School Pool. The resulting score was the Barracudas 468 to Gilroy's 148.

A total of eight team records were broken during the seventy four events by the swimmers from Carmel and Carmel Valley.

Sara Hicks - 8 & U. posted a 19.3 in the 25 Yd. Butterfly; Gail Frost - 11-12 - a 36.2 in 50 Yd. Butterfly; 41.3 for John Harbert - 11-12 - 50 Back; Ann Hilrich - 13-14 - 1.21.2 in 100 Yd. Butterfly; Chris Bottaro - 15-17 - 1.20.8 in 100 yard Backstroke; a 100 Yd. Boys Freestyle Relay - 8 & U. - with Goss, Salmonsen, Rudolph, and Weiss; and a 200 Yd. Freestyle Relay - 13-14 - Girls with Wong, Weber, Wolfe, Kelley.

Also posting Carmel firsts:

FREESTYLE

Girls 13-14: Ann Hilrich - 50
Boys 8-U: B. Langley - 25
Girls 9-10: Pam Gayman - 50
Boys 9-10: A. Sherborne - 50
Girls 11-12: Donna King - 50
Girls 13-14: Marla Stewart - 100
Girls 15-17: Karen Limov - 100
Boys 15-17: Ken Conklin - 100

MEDLEY RELAY

Girls 8-U: Florence Conlan, Amy Buckner, Sara Hicks, and K. Wolfe.
Boys: 8-U: B. Langley, Mike White, Dan Weiss, and John Goss.
Girls: 9-10: Aileen Kelly, Julie Colburn, Pam Gayman, and Sara Conklin.
Boys: 9-10: Doug Pease, Andy Sherborne, Chris Whitesides, and Garth Hattan.
Girls: 11-12: Pam Cross, Lisa Conklin, Gail Frost, and Donna King.
Boys: 11-12: Carl Bresk, Jon Grinde, Jeff Hogans, and John Harbert.
Girls: 13-14: Marla Stewart, Ann Hinrich, and Scarlett Hattan.
Girls: 15-17: Chris Bottaro, Karen Limov, and Sherrie Swiess.
Boys: 15-17: Kim Banker, Byron Kolding, Bill Morris, and Ken Conklin.

BUTTERFLY

Girls: 8-U: Sara Hicks - 25
Boys: 8-U: Can Weiss - 25
Girls: 9-10: Pam Gayman - 50
Boys: 9-10: Chris Whitesides - 50
Girls: 11-12: Gail Frost - 50
Boys: 11-12: Jeff Hogans - 50
Girls: 13-14: Ann Hinrich - 100
Girls: 15-17: Chris Bottaro - 100
Boys: 15-17: Byron Kolding - 100

BACKSTROKE

Boys: 8-U: B. Langley - 25



MR. AND MRS. LORING WARNER, long time residents of Robles Del Rio, and members of the Carmel Valley Community Chapel leaving the mass for the gathering at the construction site.



ALTAR BOYS (left to right) Tom Allaire and Chris Fosso assist Rev. Don Johnson and Father Douglas Keating.

Girls: 11-12: Lisa Conklin - 50
Boys: 11-12: John Harbert - 50
Girls: 13-14: Renayda Wolfe - 50
Girls: 15-17: Chris Bottaro - 100
Boys: 15-17: Kim Banker - 100

BREASTSTROKE

Girls: 8-U: Sara Hicks - 25
Boys: 8-U: Mike White - 25
Girls: 9-10: Julie Colburn - 50
Boys: 9-10: Andy Sherborn - 50
Girls: 11-12: Lisa Conklin - 50
Girls: 13-14: Marla Stewart - 100
Girls: 15-17: Karen Limov - 100
Boys: 15-17: Byron Kolding - 100

INDIVIDUAL MEDLEY

Girls: 8-U: Sara Hicks - 100
Boys: 8-U: John Goss - 100
Girls: 9-10: Pam Gayman - 100
Boys: 9-10: Chris Whitesides - 100
Girls: 11-12: Gail Frost - 200
Boys: 11-12: Jeff Hogans - 200
Girls: 13-14: Marla Stewart - 200

Girls: 15-17: Karen Limov - 200
Boys: 15-17: Byron Kolding - 200

FREESTYLE RELAY

Girls: 8-U: Amy Buckner, Kara Yuma, Kathy Warner, and Jennifer Buckner - 100
Boys: 8-U: John Goss, A. Salmonson, John Rudolph, and Dan Weiss - 100
Girls: 9-10: Lisa Conklin, Julie Colburn, Cindy Frost, and Amy Stewart - 200
Boys: 9-10: Doug Pease, Keith Moore, and Chris Whitesides - 200
Girls: 11-12: Gail Frost, Donna King, and Lisa Conklin - 200
Boys: 11-12: Pat Brodrick, Bill Ruggles, Andy Fintton, and Richard Jung - 200
Girls: 13-14: Sharon Wong, Stacy Weber, Renayda Wolf, and Colleen Kelly - 200
Girls: 13-14: Sherrie Swiess, Katherine Belleci, Ellen Savoldi, and Nancy Parsons - 400
Boys: 13-14: Mike Colburn, Bill Morris, Mark Halloway, and Kim Banker - 300

Summer

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Carmel

CARMEL VALLEY CHURCH SERVICES	Our Lady of Mt. Carmel CATHOLIC CHURCH El Caminito Carmel Valley Village MASSES: Saturday 5:45 p.m. Sunday 9:00 a.m. 12:00 noon only Rev. Douglas Keating, Pastor	First Baptist Church, Carmel Corner Carmel Valley Road and Schulte Road Sunday Services 9:30 a.m. Sunday School 11:00 a.m. Morning Worship 6:00 p.m. Evening Worship Roy McBeth, Pastor Robert Webb, Organist
Carmel Valley Community Chapel (in Village - Village Drive) CHURCH SCHOOL and WORSHIP - 11:00 THRIFT SHOP 11:00-3:00 Tues.-Thurs.-Sat. Don Johnson, Minister 659-2431	St. Philips Lutheran Church CARMEL VALLEY ROAD near SCHULTE ROAD Service 9:00 a.m. Church School 10:00 a.m. Phone 624-6765 or 624-0856	CHRISTIAN SCIENCE SERVICES First Church of Christ, Scientist, Carmel Monte Verde St., north of Ocean Avenue between 5th & 6th Sunday Services 11 a.m. & 5 p.m. Sunday School at 11 a.m. Wednesday Evening Meeting - 8 p.m. Reading Room, Lincoln near Fifth. Open weekdays 10 a.m. to 5:30 p.m. Open Sundays and holidays - 1:30 - 4:30 p.m.

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Pamela Smith is new school board president

Women libbers take note: Mrs. Pamela D. Smith was elected president of the board of trustees of the Carmel Unified School District last night.

Mrs. Smith replaces outgoing president James I. Miller. Dr. Charles Snorf was elected clerk of the board at the annual organizational meeting, and Superintendent of Schools Harris Taylor was again appointed secretary.

In a series of elections by acclamation, every board member wound up with some kind of extra-curricular duty.

Trustee Richard Wilsdon was reappointed legislative representative for the district, and Miller was named its representative for the County Committee and the County School Boards Association.

Finally, new board member Fran Gaver won the honor of representing the district on the board of the Monterey Peninsula Youth Crisis and Information Center.

The board voted to continue its regular meeting schedule of the second and fourth Wednesdays of the month.

An exception will be the next meeting on August 1, when it will meet to adopt the final budget for the 1973-74 school year. By law, the budget must be adopted by Aug. 5.

VALLEY LIBRARY

By BETTY SHIELDS
Monterey County librarian

We have an important announcement for the sixty odd members of the Summer Reading Club and any other interested people in the Valley. On Thursday, July 19, at 1:30, we will have a visit from the Youth Science Center director and some of the wild animals that are native to this part of the world. This is a chance to see these live animals and learn something about the way they live their lives. Since they are our neighbors, let's get acquainted!

Boys and girls, we're running out of window space. If you haven't joined the Reading Club yet, better hurry and get your name up on the front windows while there's still some room.

We hope everyone's vacation is the best yet.

GARDENING NEWS

From the Carmel Valley
Garden Association

By ROSEMARY ROBERTS

THE MORNING that the third heat wave of this spring broke, I awakened to find our place gift-wrapped in layers of cooling fog. That was happiness I would hardly think possible after our cold soggy winter just passed. It was blissful!

I wasn't thinking of the stifling sleepless nights - but the daily battle in the searing heat to cool down the plants, which, incidentally, I hadn't mulched as yet.

Lesson number one! Do not assume that our heat waves in Carmel Valley will not arrive before August and September. Before summer officially arrived this year, we were well on our way through the third heat wave.

This turned my thoughts to the varying paths of the sun through the different seasons. A cool, shady flower bed in winter, can be the target of a hot afternoon sun in summer.

Which made me remember a garden I used to visit in Southern California, where the extremes of heat were more than we experience here.

In the late winter and early spring, the entrance to this home would be banked with huge tubs of blooming camellias and azaleas.

Later, these would be rolled away on platforms to a cool shady place to put on growth and strength for their next blooming season.

Hot weather plants would take their place. Things like zinnias, marigolds and petunias in profusion.

In the fall, big pots of chrysanthemums would be rolled in on those same platforms. There wasn't a time of year that beautiful blooms didn't grace this entrance to bid welcome to those who passed by. In this way, they made the varying paths of the sun work for them.

If someone in a family had a small workshop, or a bench in the garage - a few tools, the know how, and a little extra time, these roll away plant stands could be built inexpensively.

How nice it would be always to have flowers and flowering shrubs in full bloom all year around the most important, exterior part of a home. Because the entrance is where first impressions are formed, the thoughtful gardener should try to give it a real personality.

THE CARMEL Valley Garden Association is supposed to be in recess during the summer months while the Tularcitos School is closed.

But we will be getting together, in a lighter vein, perhaps. On Saturday, July 14th, we will be meeting at "Roberts Roost" on West Carmel Valley Road (opposite Los Laureles Lodge) at 6:30 p.m. It will be a "Dutch" Luau by the swimming pool.

Members are asked to bring a dish to share, with their own plates and eating utensils.

We will finalize plans for our garden club gala scheduled to be held in August. Watch for further news of this event in "Under the Oaks and Among The Cacti" in this paper.

Good news, Iris Lovers! Mrs. Clyde Hitchcock has announced that she will donate an Iris rhizome valued at \$5.00 or more, to each active member of the C.V.G.A. who has paid his dues, and another rhizome to each member who brings in another active member, as well as a rhizome for the new member!

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THE WINNER'S CIRCLE after the spirited Fourth of July race was large enough to accommodate rancher Bill Lambert, left; the winning horse, "Injun Joe;" Mrs. Jerry Matney and her victorious husband (note that Jerry has already been paid his winnings); the Matneys' daughter, Marion Canciamille, and grandson, Christopher.

'Injun Joe' takes Featherbow stakes ... so bring on Secretariat

By HELGAR R. WHITE

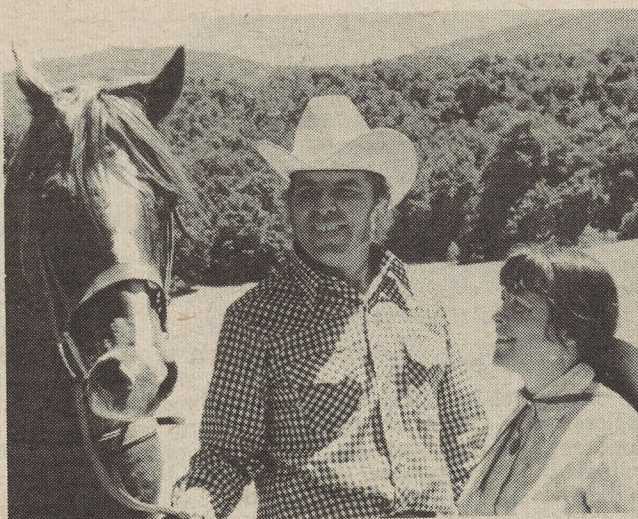
IT WASN'T the triple crown at Belmont, but for spirit and enthusiasm, the horse race last week in the Cachagua-Jamesburg area couldn't have been greater.

The race was run on the chalk rock flats at the Featherbow Ranch and drew a big crowd to watch the three local entrants and their horses. Jerry Matney on the horse "INJUN JOE" from the Lambert Ranch was the winner, Buddy Jones of Cachagua on his horse "TOMAS" was second, and Grant Risdon of Carmel Valley on his horse "TEQUILA" ran third.

Mr. and Mrs. Robert Jones of Princes Camp are back home after a leisurely trip to northern California and Oregon, just to enjoy the scenery and visit many of their friends. But as always Bob and Leona say it's nice to be home again.

Mr. and Mrs. William Morris have just returned to their home at Princes Camp after eight months during which time Bill was hospitalized in Indianapolis, Ind. due to a heart attack.

We are happy to have them back in Cachagua. Bill & Elnora were accompanied on the trip back to California by their daughter and son in law, Mr. and Mrs. Oscar Korba, and their four children. Oscar has just retired from the Navy and he and Karen and their children will make their home at Princes Camp. WELCOME! Until Next Time-



BUDDY JONES of Cachagua introduces his "race horse" to Lisa Brandt of Jamesburg. Jones and "Tomas" were barely edged out in a close race across a field on Featherbow Ranch.

Photos by George T.C. Smith



DOGS, KIDS and horses are part of the crowd heading for a Fourth of July showdown on Featherbow Ranch in the Cachagua.



THE GALLERY shrieks with excitement as Jerry Matney pulls ahead of Buddy Jones near the finish line.



SPECTATORS knew where the best seating was -- under the shade of giant oaks lining the course. Entrant Grant Risdon on his white horse "Tequila" is at far right.

Property owners plea for 'flexibility'

More pleas by property owners for "flexible zoning so we can work out what is best and economically feasible" marked the latest meeting of the Carmel Valley Village Study Committee Monday afternoon.

The committee, headed by Bill Brown, is endeavoring to come up with a policy to guide future development within the Village which will meet with approval from property owners as well as those who want to see the Village remain a pedestrian-equestrian community.

The committee has until November to come up with a

policy proposal to replace its first effort, which was returned by the Board of Supervisors after it ran into heated criticism from the owners of undeveloped land in the Village.

At the rate the review is going, November may come too soon to develop any general consensus.

Barbara Mark, who with her brother owns some nine acres of undeveloped property behind the Carmel Valley Post Office, repeated her previous objections to the committee's recommendation that this property should be reserved for commercial, rather than multi-residential, development.

The land is now zoned C-1, or prime commercial, a designation which does allow multiple residential use with a use permit.

"I just want it left the way it is," she said.

Meanwhile, at the other end of the present commercial area of the Village, Robert Bolman argued that the five acres he owns at the corner of Ford Road and Carmel Valley Road should not be excluded from multiple residential consideration even though it is zoned for planned commercial use, a designation which does not provide for apartments or condominiums.

Bolman hopes to develop his property in connection with land on the north and east, owned by William Davis and Dr. Ray Brownell. As a package, the properties comprise about 12 acres.

"My belief is that property owners are trying to do what is best for their property and the Valley, not excluding themselves," Mrs. Mark said.

"To confine our property to strictly commercial use has many disadvantages. The tax situation is not such that we are able to hold this property for 20 years without doing something with it."

Both Mrs. Mark and Bolman said that the committee's original recommendation to limit multiple residential use to 6 units an acre on land not considered part of the "commercial core area" does not give the property owner enough economic incentive to develop.

The possible location for a future Village bypass road was also aired again, with two new suggestions:

Bolman proposed that the county road department investigate whether or not a route along the river might be tied in some fashion to flood control, and thus qualify for some

financial help from the Corps of Engineers as an adjunct to construction of a multi-purpose dam farther upstream.

And Peter Delfino, owner of the Carmel Valley airstrip, suggested that the road department consider tunneling under the airstrip, rather than running a road through it as recommended in the original committee report.

M.L. Orrett of the road department replied that "tunneling would be extremely expensive and I doubt the Village would justify that expense." He said he also doubted that the Corps of Engineers would be willing to consider a road as part of an overall project for flood control.

He added: "We can put the road on either side of the Village, depending on what people want and what the Village is looking for."

The next meeting of the committee is set for Monday, July 23, at 3:30 p.m. at the Blue Sky Lodge. Walter Wong of the County Health Department is expected to attend to discuss problems of sewage disposal which affect density limitations in the Village area.

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EDWIN R. MCCAULEY
Administrative Officer

June 28, 1973

Public Notice

NOTICE OF PUBLIC HEARING ZONING NOTICE (Carmel Valley Area)

NOTICE IS HEREBY GIVEN that the Zoning Administrator of the County of Monterey, State of California, will hold a public hearing on the application of Meyer Zeligs for a Variance to Section 31 of Ordinance No. 911, the Zoning Ordinance of the County of Monterey, which would allow a reduction in front yard setback requirements on Lot 3, Rancho Del Monte Subdivision No. 11, Carmel Valley area, fronting on and northerly of Country Club Drive.

NOTICE IS HEREBY FURTHER GIVEN that said hearing will be held on the following date: JULY 26, 1973 at the hour of 11:30 a.m. in the Supervisors' Chambers, Court House, Salinas, California, at which time and place any and all interested persons may appear and be heard thereon.

ROBERT SLIMMON, JR.
Zoning Administrator

Public Notice

NOTICE OF PUBLIC HEARING

NOTICE IS HEREBY GIVEN that the Zoning Administrator of the County of Monterey, State of California, will hold a public hearing on the Draft Environmental Impact Report of the Meharry Development Company project in accordance with the California Environmental Quality Act of 1970. The project will consist of: the establishment of a motel on portion of Block 1, Carmel Rancho Subdivision No. 2, Carmel Valley area, fronting on Carmel Rancho Boulevard and Rio Road.

NOTICE IS HEREBY FURTHER GIVEN that said hearing will be held on the following date: July 26, 1973 at the hour of 4:00 p.m. in the Supervisors' Chambers, Court House, Salinas, California, at which time any and all interested persons may appear and be heard thereon. Copies of this report may be reviewed at the Harrison Memorial Library.

ROBERT SLIMMON, JR.
Zoning Administrator

Public Notice

NOTICE OF PUBLIC HEARING ZONING NOTICE (Carmel Valley)

NOTICE IS HEREBY GIVEN that the Planning Commission of the County of Monterey, State of California, will hold a public hearing on the possible revocation of Use Permit No. 2131, granted to Nick Nedelcove on December 20, 1972 for the addition to recreational vehicle park and campground on Assessor's Sub 2 of Lot 3, Section 22, Township 16 south, Range 1 East, Carmel Valley area, fronting on and northerly of Schulte Road Extension (Riverside Park Campground).

NOTICE IS HEREBY FURTHER GIVEN that said hearing will be held on the following date: July 25, 1973 at the hour of 11:10 a.m. in the Supervisors' Chambers, Court House, Salinas, California, at which time and place any and all interested persons may appear and be heard thereon.

MONTEREY COUNTY
PLANNING COMMISSION
E.W. DE MARS
Secretary

Public Notice

NOTICE OF PUBLIC HEARING ZONING NOTICE (Carmel Valley)

NOTICE IS HEREBY GIVEN that the Planning Commission of the County of Monterey, State of California, will hold a public hearing on the application of Pacific Gas and Electric Company for a Use Permit in accordance with Section 32 of Ordinance No. 911, the Zoning Ordinance of the County of Monterey, which would allow a temporary storage yard on Lot 7, Block 3, Assessor's Map of Airway Rancho, fronting on and easterly of Pilot Road.

NOTICE IS HEREBY FURTHER GIVEN that said hearing will be held on the following date: July 25, 1973 at the hour of 11:00 a.m. in the Supervisors' Chambers, Court House, Salinas, California, at which time and place any and all interested persons may appear and be heard thereon.

MONTEREY COUNTY
PLANNING COMMISSION
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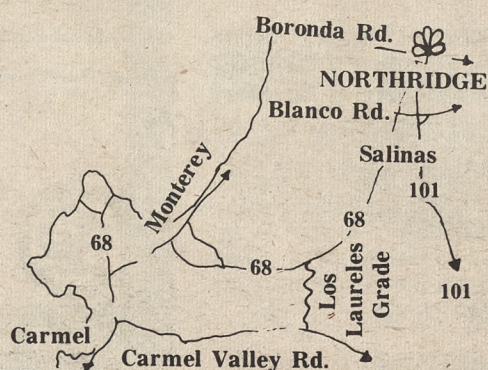
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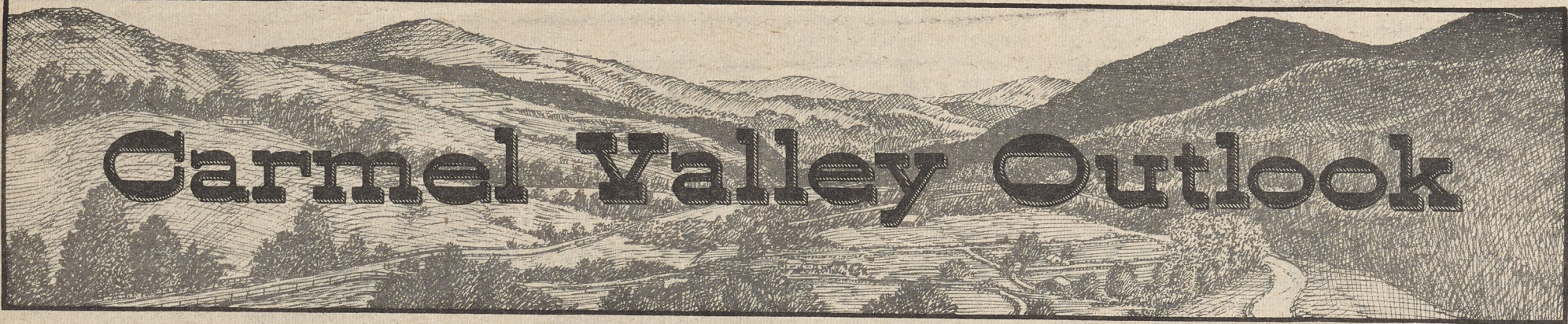
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Carmel Valley Outlook

Special Bach supplement to the Carmel Valley Outlook

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Ein feste Burg ist unser Gott

(B.W.V. 80)

BREITKOPF & HÄRTEL

Carmelites keep Festival wheels turning through committees

By ARDIE CLARK

FINAL PREPARATIONS for the Carmel Bach Festival got under way following the annual meeting of the Bach Festival Committee on Thursday, June 21. Officially launching the 1973 Bach season, music director and Conductor Sandor Salgo thanked committee members for their hard work and promised another series of challenging musical performances.

However, the committee party at the home of Mr. and Mrs. Arthur L. Dahl of Pebble Beach was not the starting signal for many of the committee members and volunteers. They had already been working since early spring. For others, work would not begin until the start of rehearsals (July 3) or performances (July 16 to 29).

But because the Carmel Bach Festival, Inc., is a non-profit corporation, there is no financial compensation for the majority of the effort. This is unimportant to the volunteers. Their love of Baroque (17th Century) music is the driving force behind the time and energy they contribute.

To them, the opportunity to be a part of the performances, to associate with the artists (musicians and chorists) and to hear them practice the works of Bach, Handel, Mozart and others, is more than enough payment.

But regardless of the form of reward, the committee members and volunteers are faced with days and days of work -- from the inception of festival activities to cleaning

up after the last performance.

Inevitably, there will be many unnamed helpers who deserve credit. Some are hidden by the obscurity of working outside the confines of a specific committee; others either will not begin work until the festival starts, volunteer late or prefer not to be identified.

Committee activities involve eight major functions: housing, coffee break, entertainment, recital, usher, choir robe fitting, stage management and ticket sales. These necessarily overlap and thus require interaction by committee members.

Coordination of many of their activities has been performed by Valentine Miller, Bach Festival secretary. She prefers to think of her job as that of a messenger service for persons seeking information or desiring to pass it on.

But she insists that everyone has been very cooperative. In part, this is due to many of the volunteers being on the same committees year after year. If someone new decides to help, a critique of the job is simply forwarded to him or her by whoever did it before.

HOUSING

ARRANGING HOUSING accommodations takes approximately two to three months, said Mrs. Howard Bucquet, chairman of the housing committee. She worked with Mrs. Robert Black, Mrs. William K. Stewart and Mrs. Lewis Fenton to find facilities for Bach Festival participants. Although some of the artists



CONDUCTOR SANDOR SALGO sets the pace of the 36th Bach Festival during rehearsals ...

prefer to arrange their own housing, Mrs. Bucquet said rooming was arranged for between 50 and 60 persons.

Many area residents volunteered rooms, guest cottages or their complete houses for use by the artists. This depended on extra space in their homes and whether or not they would be away during the Festival.

Other accommodations were acquired by renting houses for the month of July. Mrs. Bucquet said this has been arranged because her committee "thought some of the artists would prefer a complete house with kitchen and normal living facilities in preference to just a room."

This is especially the case when the artist's family will be staying in the Carmel area during the Festival. Approximately 25 persons are assigned to paid housing, according to Mrs. Bucquet, although this does not include nine soloists who have been provided housing at the Cypress West Inn by Mr. and Mrs. Fenton.

The housing committee makes effort to make the artists as comfortable as possible, Mrs. Bucquet said. This begins in January when questionnaires are mailed to them. They are asked if they have already made housing arrangements (many stay in the same homes every year), their age, sex, if they smoke, have a car, etc. The purpose is to put people together who are as compatible as possible. For example, members of the orchestra or members of the chorale are usually housed together.

"There have occasionally been problems," Mrs. Bucquet said. "One year a tall man was assigned to a room with a low ceiling; thus he wasn't able to stand up. Another man was allergic to the German Shepherd in the home he was assigned to. But the solution was just a

matter of rearranging people."

Meals are not normally a part of staying in a home, Mrs. Bucquet pointed out. "We have found in the past that the musicians like to come and go as they please. That -- along with their schedules -- prevents them from being anywhere at specific times for meals. However, the guests sometimes have breakfast and snacks in the home. Overall, we leave it up to the homeowner whether or not some meals can be arranged."

Mrs. Black said this is her first year on the housing committee, so she has been doing whatever she is asked to do -- as a way of learning. "I am not that familiar with the responsibilities of the role," she said, "but I am willing to do anything I am asked. It has been a help that area residents have been very cooperative in opening up their homes to the artists."

When they have space in their own homes, committee members have furnished rooms to musicians or chorists. Mrs. Stewart said she and her husband have had Ralph LaCanna, a trumpet player, in their home for several Bach Festivals. "The musicians are very interesting to talk to," she said, "and as an added pleasure of having them here, they sometimes practice in the homes."

Mrs. Fenton and her husband have opened up their facilities at the Cypress West Inn for nine of the soloists. She said these are mostly single persons, or they came without their families. Other soloists have been placed in family housing, are local artists or have made their own arrangements with friends.

Area residents who volunteer rooms or their houses have one primary

motive: their love for the Baroque music of the Bach Festival. Therefore, during the month of July, they have the opportunity to become involved in the lives of the artists, to discover their personalities and to enjoy many impromptu jam sessions.

Volunteers include Mr. and Mrs. Eben Whittlesey (former Carmel mayor), Mr. and Mrs. Emory ("Hank") Adams, Mr. and Mrs. Paul Carrick, Mr. and Mrs. Bernard Van Horne, Mr. and Mrs. Roland Scheffler, Prof. and Mrs. Walter Jennings, Mr. and Mrs. Arthur L. Dahl, Mr. and Mrs. D. Kirk Davidson, Mr. and Mrs. James R. Harkins and Mrs. Walter Lehmann.

Mrs. Lehmann (former housing chairman) said she could offer a room only on an emergency basis this year because she has moved from her large house to a smaller house. Since she is retired, the small house is easier to maintain.

Although the committee needed to work for several months prior to the festival, housing for all the artists was located by July 3 when rehearsals began. Just the same, Mrs. Bucquet encourages volunteers to contact the Bach office in Sunset Center if they will have accommodations available in the future.

COFFEE BREAK COMMITTEE

THE COFFEE BREAK committee serves refreshments to the artists during rehearsals and intermissions of performances. As chairman, Mrs. Richard F. de Graca makes certain everything is set up when it is needed and that someone is present to serve and clean up. She said there usually isn't much time involved because the rehearsals and intermissions are on a

prearranged schedule.

She is assisted by six to 10 volunteers. Only one person is needed at a time. But since rehearsals and performances last throughout July, it is not always easy to find help for a specific time and date. "I fill in whenever it is necessary," Mrs. de Graca said.

The two coffee machines used during the festival are loaned by Safeway of Carmel Center. They also supply the foam cups and some of the coffee, Mrs. de Graca said. Safeway assisted in the same way last year.

About half of the food (cookies, nut breads, etc.) served with the coffee is volunteered by area residents. This is always very much appreciated, she emphasized. Others offer \$5 or \$10 to help defray expenses.

Occasionally, the artists take care of refreshments themselves. "If there is an unscheduled rehearsal during the festival," Mrs. de Graca said, "the artists have been very good about making the coffee and finding the food in the cupboards."

She said she is always happy to help because the artists are very appreciative of the coffee and food.

"They feel anything done is a bonus to being in the festival. They work very hard and really work up an appetite."

The month of July ends up being a hectic period for the volunteers who work on a daily basis. Arranging for the coffee breaks inevitably cuts into activities in which they would normally take part. Mrs. de Graca said additional volunteers are always welcome to fill in when other commitments draw the regular help away.

The kitchen facilities backstage at Sunset Center complicate coffee break preparations. They consist of only two sinks with cold water. But since the Bach Festival is non-profit and expenses are minimized wherever possible, the volunteers make do with what is available.

ENTERTAINMENT COMMITTEE

DINNERS AND PARTIES for festival participants are continuing activities throughout the Bach season. Many of these are arranged by the entertainment committee under the chairmanship of Mrs. Lewis Fenton. She is assisted by Mrs. Charles Page and Mrs. R. Stafford Hughes.

Their work involves arranging sponsors for luncheons after recitals and for dinners after rehearsals and concerts. Also, there are many parties -- both arranged and private -- organized for the artists. A dinner is scheduled to follow each concert except for those

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at 10 p.m. on Wednesdays at the Carmel Mission.

Most of the sponsors are located by sending letters to persons who gave parties in the past. Mrs. Fenton said there have been a few complications because several persons have desired to entertain on the same nights. She indicated, however, that acceptances of sponsorships can usually be sorted out so that everyone is satisfied.

People often desire to entertain on nights when one of their friends is performing or if they have a special interest in a particular performance. Most preferences can be accommodated, although occasionally someone is disappointed.

Sponsors for the majority of the dinners and parties are determined only a few weeks before they are scheduled. But events such as the opening night party on July 16 and the cast party on July 22 are set much in advance.

These are annual programs with predetermined sponsorship. The opening night party will be given by Mr. and Mrs. Calvin Collins at the Carmel Art Association and the cast party will be given by the Bach Festival board of directors at the Carmel Holiday Inn.

Unfortunately, the other sponsors must remain unnamed because final arrangements had not been made at press time. Mrs. Fenton said she appreciates the contributions by everyone whether or not they are identified.

ROBE FITTING

PRIOR TO THE PERFORMANCES, the members of the chorale and chorus are fitted with robes. In charge of this is Jennifer Bestor, a freshman at the state university at Pomona. She

fits the robes for approximately 10 professional singers in the chorale group and 40 local singers in the chorus.

Because the chorale and the chorus often perform together during the concerts at Sunset Center, they are all fitted with white robes. However, for the Wednesday night performances in the Carmel Mission Basilica, only the chorale is fitted with red velvet robes.

Miss Bestor said her job involves making sure the robes are clean and that they fit properly. "I am not much of a seamstress," she emphasized, "but then most of the alterations are very simple."

If she needs help, she contacts either her mother or friends. Usually, she handles it all herself, although her mother will assist in moving the robes to Carmel Mission for the concerts there.

My duties are really quite simple," she said. "It is just a matter of getting the robes distributed and fit to begin with, and then there is very little to do." Distribution of the white robes is by size; then they are numbered so that the artists can keep track of them. But since there are fewer red robes, they are simply lettered in alphabetical order according to the choraleists' names.

However, problems do arise, Miss Bestor said. The largest is wax from the candles at the Mission.

During part of their performance, the chorale group carries candles up the aisle of the Mission and inevitably drips some wax on the red velvet robes. The wax is difficult to clean from the robes. First, the wax is scraped from the robes and then the nap, somehow, has to be returned to the velvet.

"And then occasionally coffee is spilled on the white robes during intermissions," she said. "But this can be

taken care of with white shoe polish."

Miss Bestor's final duty does not come until the festival is over. At that time she makes certain the robes are clean before they are stored.

RECITAL COMMITTEE

THE MORNING RECITALS during the Bach Festival are held at the Parish Hall of the All Saints' Episcopal Church at Lincoln and 9th. They are organized as a joint effort, of Mr. and Mrs. Ernst Mayer, Fred Schaad and Merritt Weber. Mayer emphasized that they work side-by-side to see that the recitals run smoothly in order for the musicians to give their best possible performances.

Functions of the committee include setting the stage in the Parish Hall, tuning the instruments, and being certain the musicians have all the facilities they need. They also make sure the musicians know the schedule of recitals and that they are comfortable during the recitals.

Mayer pointed out the role of any volunteer should not be inflated out of proportion. "Emphasis should be on the community effort," he said, "not on individuals. The festival is a labor of love for the people who are giving their time and effort. We are trying to create an atmosphere where the artists feel at home; that the visiting public feels this is due to a Carmel spirit, not a commercial spirit."

USHER COMMITTEE

Proper ushering procedures are essential for the success of the concerts, according to Mrs. Welton Lee, who is working with Dr. Lee to organize ushers for the concerts.

"Nothing is more disturbing for the per-

formers than to have an unruly audience or to have people coming in during the middle of a concert disrupting things," she said.

Both she and her husband are musicians and understand the importance of having the ushering run smoothly.

Last year Dr. and Mrs. Lee were ushers during the festival. She said they intend to eliminate some of the problems they saw then. Some people were seated after performances began (contrary to Bach Festival regulations) and then other ushers left side-doors open for friends; thus non-paying persons were taking the seats of paying customers.

Mrs. Lee thinks most of these troubles can be cleared up if the volunteers are screened carefully. This has been her job during the past month. Many people have called her to volunteer their services and she has written to people who ushered last year to learn if they would like to do it again. After she completed her list of prospective ushers, Mrs. Lee picked persons according to how many days they could help and according to their qualifications.

In all, approximately 15 persons are needed per concert, which amounts to roughly 30 persons overall. Mrs. Lee said since the compensation for ushering is to be able to attend the concert free, she hopes more people will be able to usher than in the past. Many people are introduced to the Bach Festival this way, and subsequently attend the concerts during subsequent years.

Because the festival will last 14 days this year instead of the previous 10, more ushers will be needed than ever before. Few persons will be able to commit themselves for the full two weeks, Mrs. Lee said.

"The quality of ushers is

important," she stressed. "We want to be certain that the performers and paying customers are happy."

STAGE MANAGEMENT

ONE FACTOR influencing everyone's contentment is new lighting for the stage at Sunset Center. The lighting during previous years left something to be desired. Stage manager Mike Becker said this will improve the efficiency of his crew and add to the quality of lighting changes during the concerts.

Becker will be assisted by Fred Terman, Bill Samuel and Eugene Christiansen. Because the lighting is varied throughout the performances, their work began July 3 when rehearsals did. In addition, set changes need to be practiced to blend smoothly with presentations.

Terman, who is in charge of lighting, said the major changes in lighting will occur during the ballets. Otherwise, only basic lighting procedures are required to illuminate the orchestra. The new lights and light-dimmer will eliminate most of his worries, he said.

During the rehearsals and concerts at the Carmel Mission, part of the stage set and lighting has to be moved there. Although a lot of equipment is involved, nothing is left at the Mission between performances.

Terman said it is the crew's policy not to leave anything behind that would detract from the Mission's beauty or interfere with its own activities.

Becker and his crew have had several years of experience with the Bach Festival, therefore he does not expect any problems to arise. Little things always occur, but the new lighting should eliminate the major problems of the past.

TICKET SALES

Ticket sales for the festival have been ahead of those during past years. However, because the festival has been lengthened from 10 to 14 days, more tickets are still available.

Ann Golden, assisted by Gael Donovan, has been processing ticket applications since February. Miss Golden said season ticket holders are first given an opportunity to renew or change their seat preferences; then ticket order forms are sent to people who bought tickets for individual concerts during last season.

After that, anyone who wants a ticket may contact the Bach office at Sunset Center or call 624-1521.

"No one should feel discouraged from contacting us," Miss Golden said. "Tickets are still available for some of the concerts and for all of the recitals. In addition, a few cancellations are still coming in."

She encourages people interested in the Wednesday night Mission concerts to call her because several seats have not been taken. These usually sell out first, she said, but many people have not called because they feared they would not be able to get tickets anyway.

Also, there are still a few seats available for the opening night concert and for concerts on Tuesdays and Thursdays.

"Real bargains are the 11 a.m. recitals in the Parish Hall of All Saints' Episcopal Church," she pointed out.

"People often avoid them because they are not aware of their high quality. However, the professional musicians and choraleists always give excellent performances. Similarly, the 3 p.m. lectures and recitals at the Parish Hall and Bethlehem Lutheran Church are very good."



BANNERS FLY IN FRONT of Sunset Center to mark the beginning of the 1973 Bach Season ...



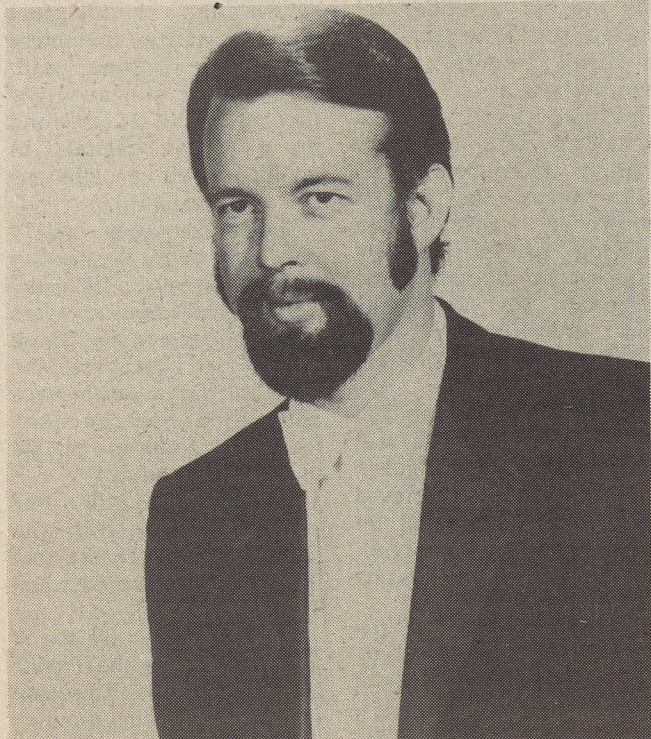
INSTRUMENT CASES LAY scattered backstage as opening night, July 16, draws near ...



36th Bach Festival artists:

Douglas Lawrence is Jesus in 'St. Matthew'

Douglas Lawrence, Carmel Bach Festival, will return for his seventh consecutive season with the Passion According to St.



DOUGLAS LAWRENCE

Matthew July 22 and 29, a role he shared with Thomas Paul in the 1969 Festival.

Lawrence sang this role in a staged version of the St. Matthew in February in his debut with the San Francisco Spring Symphony. He has been invited to return to San Francisco to take the role of Tschelkalov in Boris Goudonov and Germont in La Traviata during the opera's fall season.

A native Californian, Lawrence has appeared as soloist in more than a dozen major roles in the Hollywood Bowl under some of the world's most distinguished conductors.

Among his more than 30 appearances in the Dorothy Chandler Pavilion of the Los Angeles Music Center was his reading of the West Coast premiere of Penderecki's Cosmogony under the baton of Zubin Mehta. His most recent music center appearance was the role of Valentin in Faust, with a

cast including Dorothy Kirsten and Norman Treigle.

The first of several new recordings of Lawrence's in the next few months is the War Requiem of Benjamin Britten made in Yugoslavia with the Vienna Choir Boys and the Radio Symphony of Yugoslavia. His 1973-74 season includes, in addition to his duties as a member of the University of Southern California faculty, roles in the Bach Mass in B minor, Beethoven's Ninth Symphony with Eugene Ormandy, La Boheme, Bach's Passion According to St. John with Lucas Foss, and Masetto in Don Giovanni with James Levine -- all in the Hollywood Bowl -- and appearances as a featured soloist with the Los Angeles Master Chorale in Belshazzar's Feast with Roger Wagner conducting, the St. Matthew Passion, also with Wagner, and the Brahms Requiem directed by Robert Shaw.



EDWARD HAUG

Edward Haug returns

Trumpet virtuoso Edward Haug participates in his 16th Carmel Bach Festival this season.

A member of the San Francisco Symphony, the San Francisco Opera Orchestra, the Camara Brass Quintet and the Bach to Mozart group, Haug also teaches at the San Francisco Conservatory of Music.

A specialist in the playing of the Baroque trumpet, Haug will be a favorite

performer in the Carmel Bach Festival. He has just returned with the San Francisco Symphony Orchestra from a very successful tour of Europe and the Soviet Union. He will perform this year in the various compositions scheduled where the trumpet acts as a solo instrument, and, in particular, in the Bach Cantata "Jauchzet Gott in allen Landen," BWV 51, on Saturday July 21 and Saturday, July 28.

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MAESTRO SANDOR SALGO

Maestro Sandor Salgo to conduct

Sandor Salgo, music director and conductor of the Carmel Bach Festival since 1956, is a man of musical action.

Equally at home in the baroque, classical, romantic and contemporary musical eras, he is music director of the Stanford Opera Theatre and Stanford Symphony Orchestra, the Marin Symphony and the Music at the Vineyards series in Saratoga. This spring he has been conducting in Europe and teaching at Stanford in Vienna.

A native of Hungary, Salgo began his conducting career

as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony Orchestra, the San Francisco Spring Opera, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

During the past 17 years, Salgo has been responsible for developing the Carmel Bach Festival into one of the nation's top musical festivals, attracting some of the finest singers and instrumentalists in the field of

baroque music.

Last year he was awarded the Officer's Cross of the Order of Merit of the Federal Republic of Germany, through its consul general in San Francisco, Dr. Gunther Motz, in recognition of his furthering a broader understanding of the music of Bach, and bringing the Carmel festival to its present status.

Next month, Salgo will conduct the Aug. 4 and 5 concerts in the Vineyards series and the second annual Mozart Festival at Inverness.

Mezzo-soprano Sofia Steffan makes festival debut

Making her first appearance with the Carmel Bach Festival, Sofia Steffan specializes in the operas and oratorios of Handel.

She has appeared in them at Carnegie Hall, New York City, for Stephen Simon and his Handel Opera Society and recorded them under his direction for RCA Victor.

Her performances have been highly praised as much for their unique emotional intensity as for their subtle and poignant phrasing.

Of Anatolian Greek descent, Miss Steffan was a scholarship student at Juilliard School and also studied at the Mannes College of Music where she coached leiter with Lotte Leonard. After winning the Naumberg Award, she made her New York recital debut at Town Hall to great critical acclaim.

She later joined the New York City Opera and sang with the Lyric Opera of Chicago, the Opera Society

of Washington, D.C., the New Orleans Opera, the Houston Grand Opera Association and the Opera Repertory Group of Jacksonville, Miss.

At the Athens Festival she took part in the world premiere of Peggy Glanville-Hicks's *Nausicaa*. She has been particularly praised for

the coloratura heroines of Rossini and the title role of *Carmen*, which she has often sung with Sarah Caldwell's Opera Company of Boston.

Her appearances with the Carmel Bach Festival will include Handel's oratorio, *Jephtha*, July 19 and 26, and Bach's *Passion According to St. Matthew* July 22 and 29.



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James Schwabacher returns to Festival

It is a Carmel Bach Festival tradition that James Schwabacher, the San Francisco tenor, sing the role of the Evangelist in the Passion According to St. Matthew and the Passion According to St. John.

A versatile singer, Schwabacher has performed 14

different roles with the San Francisco Opera Company. He made his New York debut in 1962, which led to engagements at Carnegie Hall (where he returned last year to perform the part of the Evangelist in the St. John) and Philharmonic Hall as soloist with the

Masterwork Chorus, the Musica Aeterna series and the Bethlehem Bach Choir.

Three European tours have included performances at the Festival of Two Worlds, at Spoleto, Italy. He has been guest soloist with the symphony orchestras of San Francisco, Cincinnati, Buffalo and Vancouver, and the Ojai Festival under Leinsdorf, Steinberg, Lukas Foss and Thor Johnson. His programs combining commentary and song have been presented at over 75 colleges and universities throughout the country.

Schwabacher has conducted many opera and symphony "preview" programs for both radio and television in the San Francisco Bay area and has also taught music at Stanford University, conducted the Stanford Glee Club and

coached French opera in the Stanford Opera Workshop.

A past president of the San Francisco Symphony Foundation, Schwabacher is currently a member of the executive committee of the San Francisco Symphony Foundation, vice president and a founder of Spring Opera of San Francisco and president of the Merola Opera Program which sponsors the San Francisco Opera auditions. In addition, he is past president and a member of the executive committee of the San Francisco Conservatory of Music.

Schwabacher will give a morning recital of French, Italian, English, and Spanish songs on July 20 with other soloists, including classical guitarist George Sakellariou.



MARIE GIBSON

Marie Gibson to sing in 'St. Matthew'

Returning to the Carmel Bach Festival after a three-year absence, Marie Gibson will again sing the soprano role in the two Sunday performances of Bach's Passion According to St. Matthew, and will also be the soloist in the demanding Cantata 51, "Jouchzet Gott in allen Landen," in the Saturday concerts, with Edward Haug, trumpet.

Head of the voice department at Stanford University, Miss Gibson has been featured in programs of the

San Francisco Symphony Orchestra, the Bach to Mozart concert performers and soloist with the San Jose Symphony Orchestra and Symphony Guild of Marin, as well as in solo recitals at Hertz Hall at the University of California at Berkeley and in Los Angeles.

Receiving music and education degrees at San Francisco State College, she later studied with Andres de Seguro, Pietro Cimini, and Richard Cummings, among others. Her coaches have

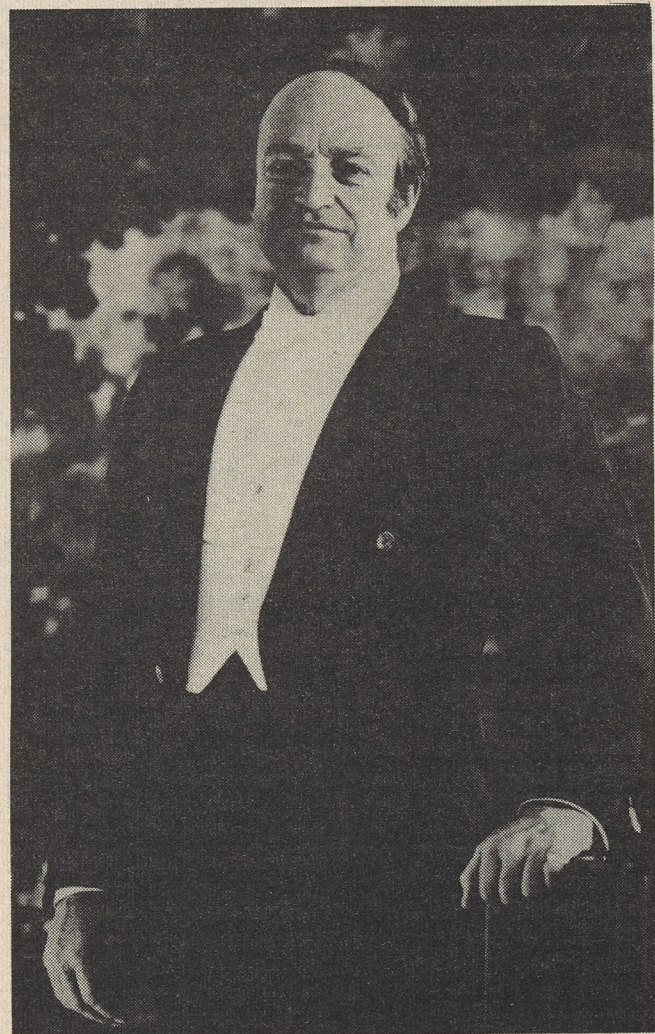
been Shibley Boyes, Anita Priest and Wolfgang Martin.

She toured with the Los Angeles Civic Light Opera and made her concert debut with Alfred Wallenstein and the Los Angeles Philharmonic Orchestra singing the soprano solo in Brahms' A German Requiem.

She sang principal roles with the Guild Opera of Los Angeles and the Los Angeles Opera Company. In 1957 she won the Merola Debut Auditions and in 1960 was chosen by Dorothy Kirsten to

sing the role of Musetta in Miss Kirsten's production of La Boheme in the Hollywood Bowl, and again with the Honolulu Symphony Society in 1967.

Miss Gibson has appeared with such conductors as Robert Shaw, Roger Wagner, Paul Kletzki, Pierre Boulez and George Solti. Her repertoire includes the major works of Bach, the Mozart Requiem, Handel's Messiah and Beethoven's Missa Solemnis.



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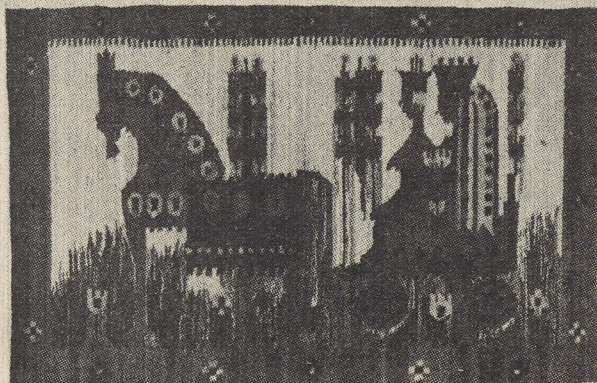


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who have been following strange gods, are being oppressed by the Ammonites.

Act One begins as Zebul, Jephtha's half-brother, advises the Israelites to ask Jephtha to be their commander, and also tells them to return to the true God, Jehovah. Jephtha agrees to lead them in battle, on condition that they make him their leader afterwards. One of his warriors is Hamor, who is betrothed to Jephtha's daughter, Iphis, and she agrees to marry him if the battle ends in victory. Alone, Jephtha makes a vow that should he be victorious, the first whom he sees on his return will be sacrificed to God. Storge, Jephtha's wife, not knowing this, has forebodings of evil. Jephtha challenges the Ammonite king to end his oppression of Israel, and when the king refuses, advances to battle.

Act Two begins as Hamor returns with the news of Jephtha's great victory. The joyful Iphis prepares with her maidens to meet the father in celebration. She is the first one Jephtha sees, and he is horrified. He tells the others of his vow. Iphis reconciles herself to die.

In Act Three, Jephtha is preparing to carry through the sacrifice of his daughter. At the last moment, an Angel appears, and declares that the Holy Spirit which inspired Jephtha's vow, now explains that its intent can be met if Jephtha's daughter remains forever a virgin, dedicated to God. There is general jubilation.

J.S. Bach: Concerto for Harpsichord in E major, BWV 1053

The origin of the Concerto in E major is the subject of controversy: some see in it an original work for harpsichord, others a transcription after a model for violin. But the three movements are found again in cantatas, the organ replacing the harpsichord as the solo instrument.

The first two movements are part of Cantata No. 169 for contralto solo dating from 1732 ("Gott soll allein mein Herze haben"). The introductory Sinfonia corresponds to the first movement, but is in D major instead of E, the orchestra being augmented by two oboes and an English horn. The aria No. 5 "Stirb in mir, Welt," is the middle Siciliano, but in B minor instead of C-sharp minor, into which Bach has integrated the cantilena for contralto. As for the finale of the concerto, it serves as the opening Sinfonia to another Cantata of the same period, No. 49 written in dialogue "Ich geh und suche mit Verlangen."

The organ part is simplified compared to that for harpsichord, but the orchestra is enriched by an oboe d'amore obbligato. Various reasons of style notably the less elaborate organ part, permit the conclusion that the concerto version is of a later date than the other one.

J.S. Bach: Cantata "Non sa che sia dolore," BWV 209

CONCERNING THE ORIGIN of this secular cantata, we know nothing. Its authenticity has been questioned by reputable scholars, but never convincingly. Most likely, it is conjectured, Bach composed the work in Leipzig between 1730 and 1734. It is the sort of occasional composition that the musical director of the Thomasschule was accustomed to provide for special events, for friends, or for the nobility. The Italian text was evidently put together by a German. The poet addresses farewell verses to a friend who is returning to Italy after a stay in Ansbach. (Ansbach had been the focal point of considerable Italian influence since before the turn of that century, Torelli having been employed there as Kapellmeister from 1697 to 1699).

The fusion of Bach's own style, rich in harmonic and contrapuntal subtleties, with the rather more ornate Italian style, lends special interest to the musical setting. In addition to the solo soprano, the cantata employs a solo flute, which is heard with strings and continuo in the introductory sinfonia -- a splendid virtuoso movement cast in the form of a da capo aria -- which was probably once the first movement of a now-lost flute concerto.

The B minor of the sinfonia, continued in the first recitative, sets the tone of the sad parting. The mood is continued in the E-minor aria with the soprano, violin, in continuous competition; melancholy coloraturas representing the sad heart are emphasized in thirds and sixths accompanied by restless flute figures. "Ricetti gramezza e pavento" ("Overcome wretched fear") is expressed by the drastic change to G major and the quick dance-like rhythms of the extended ritornello, with the "vento" ("wind") blowing the gay coloraturas along in running 3/8 meter.

W.A. Mozart: Concerto for Violin and Orchestra in D major, K. 218

As often as violinists' fancy inclines to a Mozart concerto, it is apt to be this one or the A major one. However, one can comprehend the pull exercised by this masterful example of deftness, delicacy, and strongly rhythmic impulse. From the opening fanfare of the allegro, one would expect a trumpet of two in the ensemble -- but they are lacking, with horns and oboes doing their best to atone for the lack. On the whole, the violin is used with more abandon and esprit than in the preceding concerto in G major, suggesting that it was meant for an occasion of more glitter. A characteristic of Mozart's use of the violin is its unremitting songfulness, which dominates this sunny movement from beginning to the end. Formally, the work is interesting for its introduction of virtually all the thematic matter in the ritornello before the solo voice enters, and the domination of the development by the solo -- a kind of artistic quid pro quo.

Wistful and expansive by turns, the andante cantabile movement is a challenge both to the violinist's control of his instrument and of himself -- complicating a common problem by at least one unwelcome factor. Perhaps its course is subject to analytic comment, but it sounds like a mere succession of gloriously melodic phrases subject to no law but Mozart's genius. To be sure, one can isolate a first phrase, contrasting ones, and a repetition of the beginning -- but what happens in between is sheer magic, done without mirrors. The mirrors, so to speak, come in the second time

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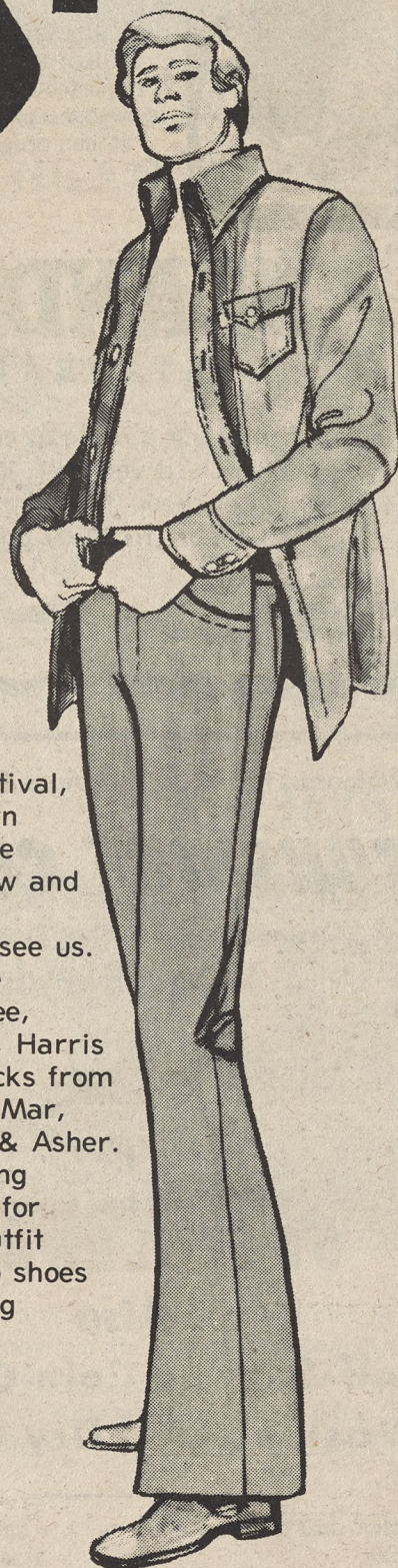
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Continued from preceding page

around, when Mozart holds the themes up to his mental mirror, reflecting therefrom an enhanced and glorified form. The charm of the movement is its ending in mid-phrase, which is not only a quizzical pendant to what has gone before, but serves as a hint of what is to come.

J. Haydn: Symphony No. 95 in C minor

Symphony No. 95 is an attempt to recapture the mood of the earlier symphonies in minor keys (78, 80, 83), written a decade or two earlier.

The intensity of the opening measures of the allegro moderato is soon dissipated as a pleasant, quite undramatic, second theme is played. The development section, too, seems a little ambiguous in that nothing really "happens" other than development of parts of themes one and two by modulating to different keys. It seems almost as though Haydn lost interest in the idea of writing in the style of his earlier works, but, a true technician, he was able to finish the composition.

THE MOST INTERESTING parts of this movement are its colorful orchestration. Because of the variety of orchestral colors which abound in this movement, we are partially compensated for a slight paucity of invention. The second movement (andante cantabile) is a theme and variations. Although the theme itself consists of only two strains, each of which is played twice, Haydn has constructed his variations so each of the two parts are orchestrated differently. This gives greater diversity to the variations and a greater flow to the entire movement. The second variation is in the unusual key of E-flat minor. The third variation is based largely on scale passages which are an embellishment of the original melody.

The third movement, the minuet, is an intense movement and in some ways is stronger than the preceding two movements. The trio, for a solo cello and strings, despite its backwards glance to some of the trios in the early symphonies, is, in its mood, as intense as the minuet proper. The last movement, vivace, is related to the finale of Symphony No. 38 in C, in that both finales make use of the same melodic motifs and contrapuntal formalae. Apart from the more refined orchestration of the later symphony, in No. 95 Haydn is also more successful in his alternation between homophonic and contrapuntal textures.

J.S. Bach: Cantata "Jauchzet Gott in allen Landen", BWV 51

This cantata "Praise ye God throughout creation" for solo soprano and orchestra was written about 1730. A singer of outstanding abilities must have been available to Bach, since the vocal part requires the skill of a virtuoso. Bach also wrote almost as difficult a trumpet part for the cantata, thus creating a kind of double concerto, unique in character. The composer may have been the author of the text, which expertly paraphrases verses from the Psalms. The first aria in resplendent C major presents the two soloists together with the accompanying orchestra of strings. The trumpet sets in, full of joyful zest, and is presently joined by the soprano, jubilantly exhorting the whole creation to praise the Lord. Quite different from this piece of Baroque splendor is the second aria in A minor, in which only a figured bass accompanies the soprano.

Its character is more intimate and prayerful, as the text addresses the loving father rather than the glory of the Lord. The sermon may have been inserted after this more sedate composition. As a concluding number, Bach used a choral arrangement in C major by inserting into a richly polyphonic tricinium of two violins and bass the slightly ornamented chorale cantus firmus intoned by the soprano as a fourth voice. This piece reveals again that for Bach there was no basic difference between vocal and instrumental music, the chorale arrangement in this solo cantata being very similar to pieces Bach played on the organ. The last number reaches a climax in a mighty Alleluja, in which once more the trumpet and the full string ensemble join forces with the soprano. The breathless urgency of this somewhat theatrical piece, with its triads, surging up like a flashing sword, and its sweeping coloraturas, shows that Bach felt every means at his command ought to be used for the glorification of the Almighty.

W.A. Mozart: Concerto in E flat major for Piano and Orchestra, K. 271

This concerto was written for the French virtuoso Mlle. Jeunehomme, who travelled through Salzburg in January of 1777. This work is worthy to stand beside the Sinfonia Concertante for violin and viola in the same key but was composed two and one-half years later. It, too, might be called a Sinfonia Concertante, for it has that integrated writing for piano and orchestra found in the masterpieces of Mozart and Beethoven.

Thematic analyses are not at all in fashion, but Mozart's use of his material in the first movement arouses admiration for a remarkable organizational intelligence, quite apart from the genius of the inventor. For instance, a theme that seems to appear quite casually in the orchestral ritornello, wins significance in being taken up by the piano later in the development section. If Mozart based most of the passage work throughout the exposition and the development on the opening two-bar flourish, rather than on the two bars that answer, this answer is unexpectedly used as material in the

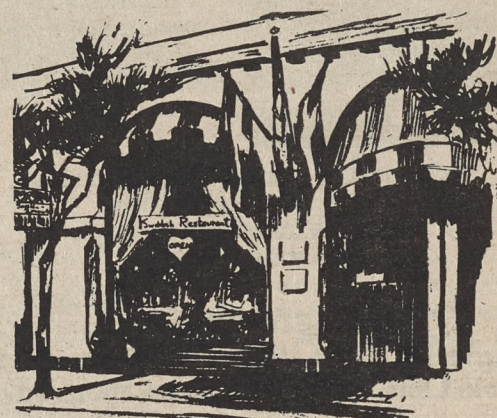
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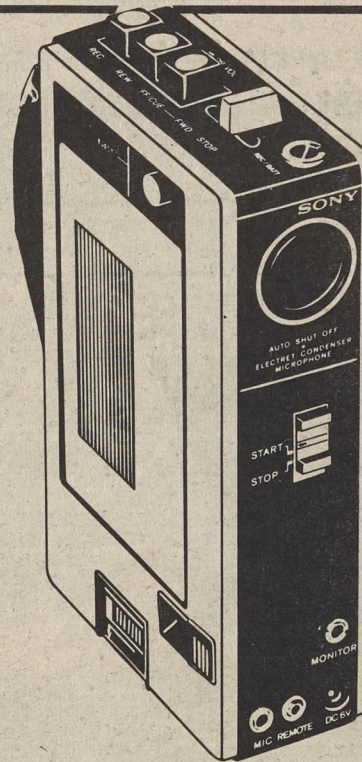
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recapitulation to lead in the second subject.

The most startling moment in the Concerto is, of course, the opening: the piano enters in the second bar to answer the orchestra's opening flourish, then, after one more flourish and answer, remains silent throughout the ritornello until its proper moment to come in -- or nearly so, for impatient at last at having to wait through so long an introduction, it creeps in surreptitiously over the Coda and is therefore able to lead in the opening subject itself. The slow movement has a striking resemblance to that of the Sinfonia Concertante, but also proclaims operatic connections with the mock recitative which ends each section. However, this is not music of mock-pathos like the C minor sections in the merry Finale of K. 415, nor is it deeply tragic. It is the tender love music of a romantic young man. The Finale is a Presto in Rondo-Sonata form of the utmost brilliance and wit. Its central episode is a Menuetto cantabile, whose graceful gait contrasts with the almost mechanical activity of the principal subject.

It is in two parts with a Coda. Each part is first played by the piano in the most ornamental of gallant writing and then repeated with new variations and orchestral accompaniment. The Coda has a Brahmsian richness which is only gradually abandoned for a return to the bright, clear world of the main Rondo. After a thorough recapitulation and Coda, at the end of all the bustle, brilliance and patos, the Concerto concludes, because it is by Mozart, not with a triumphant flourish but by dying away into silence.

Apart from a great advance in the quality of structure and invention, the technique and variety of writing for the piano and orchestra are improved almost beyond comparison. Little contrapuntal touches in the Finale, the colors of pizzicato and muted strings in the Minuet, the delicate use of the oboe, all these are entirely successful. With this work, Mozart really created the classical piano concerto, on his 21st birthday.

Gluck: Ballet "Don Juan"

Gasparo Angiolini, who choreographed some of Gluck's works, wrote his own foreword (in French to this ballet. Any word of admiration seems too slight when we think of the genius with which Gluck in three short Acts, really three Orchestral Suites, anticipated the most relevant principles of ballet up to the present day. From the dances of each Suite, there arise movement and dance with exemplary clarity.

The Ballet is divided into three Acts. The first reveals a public street with the commandant's house on one side, Don Juan's on the other side. The action opens with a Serenade presented by Don Juan to his mistress Donna Elvira, daughter of the commandant. He is admitted into the house where he is surprised by the father. He fights with him. The commandant is killed and borne out.

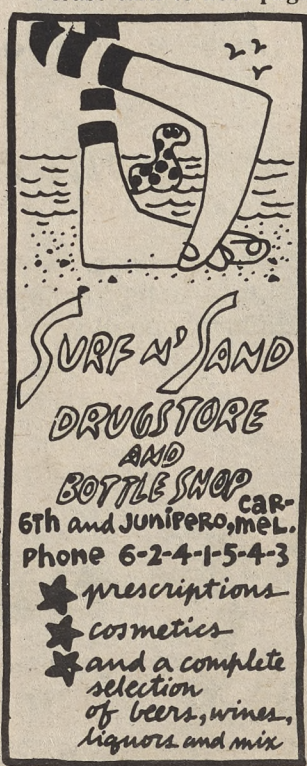
In the second Act, Don Juan invites his friends and mistresses to a great feast, preceded by a ball, at his house. After the dancing, the guests seat themselves for dinner. At the height of the gaiety, the commandant in the guise of a statue knocks roughly on the door. It is opened, he enters; the guests are terrified and take flight. Don Juan remains alone with the statue. In mockery, he bids it eat. It refuses, and, in turn, invites Don Juan to dinner at his tomb. Don Juan accepts and lights the commandant out. The noises cease; the guests, slightly reassured, return. But they are still full of fear, which leads to an entry of tremblers. Don Juan returns and tries to reassure them. They leave him. He remains alone with the servant, gives him some orders and then leaves.

THE THIRD ACT is played in a place set aside for the burial of persons of distinction. The commandant's newly finished mausoleum is in the middle. He himself is standing in front of his tomb. Don Juan is somewhat astonished to see him. He nevertheless assumes a confident manner and comes up to the commandant. The latter seizes him by the arm and exhorts him to mend his ways. Don Juan is obstinate, and, despite the commandant's threats and the wonders to which he is witness, persists in his impenitent attitude. Then the center of the earth opens and belches flames. From this volcano, a troop of spectres and furies arise to torment Don Juan. He is shackled by them, and in his terrifying despair, he is swallowed up together with all the monsters; an earthquake covers the spot with a pile of ruins.

J.S. Bach: Passion According to St. Matthew, BWV 244

Bach performed his St. Matthew Passion on Good Friday, 1729. We do not know how long he was engaged in the

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tremendous task of its composition. It seems that while he was working on the Passion news reached him that on Nov. 19, 1728, his beloved former patron, Prince Leopold of Anhalt-Coethen, had suddenly died, and that he was expected to supply and perform music for a memorial service the following spring. Nothing appeared more appropriate than to use parts of his sublime new work for this purpose, and so Picander, the librettist of the St. Matthew Passion, was requested to paraphrase the text of 10 pieces. They are Numbers 10, 12, 47, 58, 66, 29, 26, 75, 19, 78. The funeral cantata *Klagt, Kinder* (Lament, O children, BWV 244a) was played March 24, 1729 at Coethen.

Shortly afterwards, on April 15, the mighty Passion itself resounded at St. Thomas' Church in Leipzig.

The St. Matthew Passion represents the climax of Bach's music for the Protestant Church. His own conception of its importance is clearly revealed in the exquisite score he made of it for a subsequent performance, a score which is unique even among his many beautiful manuscripts. He worked on it with ruler and compass, and he used red ink for the utterances (recitatives) of the Evangelist to distinguish the divine message from the rest of the text. The composer wanted this Passion to be of general appeal, and indeed there is in this work a simplicity and directness not often to be found in Bach's larger compositions.

The text of the St. Matthew Passion appears in the second part of Picander's *Ernst-Schertzhafte und Satyrische Gedichte*, published in 1729. Spitta pointed out that the author merely reproduced the madrigalian poems while omitting both the Bible words and the chorale texts. This may indicate that Bach himself was responsible for the selection of the sacred texts, and he may also have exerted some influence on Picander's own idiom, as the libretto contains some allusions to poems by Salomo Franck. Thus the text that emerged fully conformed to the composer's wishes. The work's construction is related to that of the St. John Passion. Here again the words of the gospel (St. Matthew, 26-27) are the basis, with the addition of Picander's madrigalian texts, which in ariosos, arias, and choruses convey the emotions of the faithful watching the unfolding of the imposing drama. A third group is provided by the chorales expressing the reaction of the Christian congregation.

THESE THREE SPHERES are, however, by no means sharply separated. They are in constant movement and at times they mingle.

Despite their structural relationship. Bach's two Passions are very different in character. The later composition (St. Matthew) radiates tenderness and love; harsh contrasts are toned down, and a heart-stirring blend of bliss and grief, such as only Bach could create, prevails throughout. According to the gospel, the Christ of the St. John Passion was endowed with sublime calm and remoteness. The gospel of St. Matthew, however, allowed Bach to express his own fervent Jesusminne (devotion to Jesus). Here no gap exists between the human and the divine; the Lord in his suffering approaches mankind, and mankind suffers with him. While in the earlier St. John Passion, the utterances of Christ are presented in recitatives accompanied only by the organ, the St. Matthew Passion, following the example of Schuetz and Telemann, uses a string quartet to surround the personality of the Lord with a kind of halo. This recitative is transformed into an arioso only once: when at the last supper Jesus explains the mystic significance of bread and wine. And the accompanying strings are silenced only once: when Christ in agony cries out 'My God, why hast thou forsaken me?' - the halo is extinguished.

The composer's predilection for mingling stylistic

elements is amply demonstrated in this work. The recitatives of the Evangelist, accompanied by basses and organ only, speak an exciting tonal language. For certain occasions, as in the crying of Peter, the recitative changes to a melisma (a succession of expressive notes sung to a single syllable) of deep intensity (No. 46). At times, the bass accompaniment matches the highly dramatic narration; for instance, in the famous description of the rending of the temple veil and the earthquake after the death of Christ (No. 73).

Among the gems of the score are the accompanied recitatives preceding the arias. These brief ariosos contain some of the most exquisite music that Bach ever wrote, such as Number 9 in which a motive intoned by two flutes convey the gentle flow of tears; Number 60, giving a realistic description of Jesus' flagellation; Number 69, the daughters of Zion heartstirring lament, accompanied by two oboi da caccia; or Number 74, "At even, sweet, cool hour of rest," which, quite in the romantic manner, links the stillness of evening with the peace achieved through Jesus' death. In two cases recitatives are combined with choral numbers. In No. 25, "Ah woe, how trembles the tormented heart," an accompanied recitative alternates with verses from a chorale, a technique Bach occasionally employed in his chorale cantatas. Similarly, in Number 77, "And now the Lord is laid to rest," each of the four soloists in a brief arioso says a tender farewell to the Master, and in between the chorus sings a heart-stirring refrain. The arias are mostly in da capo form and, as in the cantatas, are often conceived as a kind of duet between a singer and an instrument of approximately the same range. Number 58, for instance, is scored for soprano voice and solo flute, and, to enhance its poignant character, the accompaniment is provided by two oboi da caccia without any strings or organ.

SIMILARLY, the deeply moving B minor aria, Number 47, is composed as a fervent prayer for contralto and solo violin, and the bass aria, Number 66, written in free three-part form, presents a dialogue between the bass voice and a viola da gamba. The combination of solo voice and chorus which Bach had already used in the St. John passion, occurs again in this work. At the beginning of the second section, a contralto solo (daughter of Zion) expresses her grief over having lost the Saviour, and the chorus using words from the "Song of Songs" offers to help her in her search. In aria Number 26 for tenor solo and chorus, there is a characteristic move into the realm of numbers. The tenor, representing Peter, sings "Yea, I will watch with Jesus gladly." The chorus adds the refrain, "So all our sins have gone to sleep" 10 times, once for each of the remaining disciples (except the absent Judas) who are gradually succumbing to sleep. Similarly, the duet with chorus (Number 33) after Christ's capture can be interpreted as the expression of grief by two distressed disciples, who are being interrupted by nine brief ejaculations of the chorus "Loose Him-Halt ye-Bind him not, one for each of the remaining followers of the Lord." This leads us finally to the well-known chorus "Lord, not I?" (Number 15), after Jesus has said that one of His disciples will betray Him. The same question is asked 11 times, and Bach thus implies that each of the disciples, except Judas, raises his voice.

In the St. Matthew Passion, the composer avoids the repetition of choruses that played so important a part in the structure of the St. John Passion. The variety of the music devoted to the crowd scenes is quite overwhelming. Callous slander could hardly have been better portrayed than in the canon (Number 39), in which one false witness slavishly repeats every word of the other witness's accusation. How stunning are (number 54) the three powerful chords used at the word "Barabbam;" the senseless fury of the crowd in "Let Him be crucified" (Number 59), ending abruptly in an unexpected key; and the increasing vigor in the eight-part

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chorus (Number 67) "Saviour was he of others," in which the two choruses at first respond to each other, then join forces, and end in a wierd unison, accusing Jesus of blasphemy for having said "I am God's own son." There are also madrigalian choruses of singularly expressive power. At the end of Number 33 we find the eight-part double chorus "Ye lightnings, ye thunders," one of the most violent and grandiose descriptions of unloosened passion produced in the Baroque era.

The last number of the work is mankind's deeply moving farewell song to the dead Saviour. It is a delicate lament that assumes the character of a nostalgic lullaby and thus conveys the idea that the end also means another beginning.

Chorale tunes are frequently repeated in this work. Bach's favorite "Oh sacred Head now wounded" appears no less than five times in different places (Numbers 21, 23, 53, 63, 72), with words and harmonization superbly matching the mood of the moment. In the selection of the hallowed tunes and texts, and in the choice of their appropriate position within the score, Bach showed a poetic power and insight given only to one who was the descendant of generations of Protestant church musicians. Particularly beautiful are the intricate chorale arrangements which serve as a frame to the Passion's first part. At the end of it he placed the four-part chorale setting "Oh man, bewail thy sin so great", taken from the St. John Passion.

The adorned hymn is presented by the soprano to the accompaniment of free countermelodies intoned by the three other vocal parts, while the orchestra, used quite independently, utters a solemn lament. In the initial number Bach introduced a chorale melody as cantus firmus. It was played by the organ in the first performance, but was later taken over by a separate boys' choir. This is the most elaborate piece of the whole composition. Two wildly excited groups confront each other with terse questions and sorrowful answers, against a background of floods of tears, suggested by the heaving and milling orchestra. Above the passionate grief of humanity thus depicted rises the crystal-clear, serene church tune, thus setting the stage for this work in mortal frailty and divine strength.

J.S. Bach: Concerto in D minor for Harpsichord after Benedetto Marcello

This work is an arrangement for clavier after an oboe concerto by the Venetian composer Benedetto Marcello. It is in three movements: Allegro, Adagio and Presto.

J.S. Bach: Capriccio on the departure of a dearly beloved brother

While Bach's frequent use of realistic suggestion is familiar, this early work, dating from his 19th year, is the only actual piece of "program music" that we have from him. The occasion was the departure of his younger brother Johann Jakob to take a position as oboist in the band of Charles XII of Sweden. A free translation of the descriptive headings of the six sections is:

I. The friends of the traveler try to dissuade him from his journey.

II. They point out its possible dangers.

III. They join in a lament.

IV. Seeing that there is no help for it, they say goodbye.

V. The postilion's song.

VI. Fugue, imitating the post horn.

This work will be played on the harpsichord alone.

Handel: Suite No. 7 in G minor -- for Harpsichord

OVERTURE: This movement is a French Overture. It consists of a slow introduction with dotted rhythm followed by an allegro (marked presto) in imitative style. Here, each section is repeated. The Presto is also dominated by dotted rhythm. There are some pungent harmonic clashes in the Presto. The music is suddenly and dramatically stopped--after a reiterated dominant seventh chord--for a whole bar; and then, four bars later, comes a return to the tempo and figuration of the slow section.

Andante: A very mellifluous movement in which an enchanting chain of sequences begins in the third bar, in treble and bass, and which continues with one of Handel's wonderful long phrases. This thematic idea is developed in the second section and there is a nice suggestion of a recapitulation a few bars before the close.

Allegro: This is a cheerful two-part movement, in triple time, with the melodic interest concentrated in the treble, supported by a mainly walking bass.

Sarabande: A beautiful and eloquent movement disposed symmetrically in periods of eight bars. The first of these periods, the first section of the dance, closes in the relative major (B flat). There are three more eight bar periods in the next extended section, with a full close, in the first of these to C minor. The last eight of these bars are a recapitulation of the preceding eight, exact except for the first three. After the first G minor cadence Handel puts the melody a tone higher

for two bars and disposes the bass differently and only after this makes an exact recapitulation. It is one of those masterly touches that one is constantly meeting with in the Suites and one rejoices in it, for it would have been so simple merely to have made a conventional recapitulation.

Gigue: A jolly Gigue in 12/8 time with a particularly attractive and extended second section which carries one buoyantly along to the close.

Passacaglia: The four bar dotted quaver theme of the Passacaglia is repeated, in various ways, 15 times. The theme loses its dots with Number three until Number eight, and the first variation of figuration at the cadence comes with Number four. From Number six onwards the variations lead into one another. In Numbers six and seven the theme is put into triplets, in treble and bass, changing place in the usual way. The downward going scales in the treble of Number nine travel upward in the bass of Number 10 and in Numbers 12 and 13 there is a change of harmony, at last, in the bass of the first three bars, which introduce diminished sevenths. The solid bass chords of the three previous variations are shifted to the treble in Number 14 and then back to the bass. The movement is closed by a cadenza of the

performer.

D. Scarlatti: Four Sonatas for Harpsichord

The four sonatas to be performed are in G minor (Longo 49); in D minor (Longo S. 12); A major (Longo 132); and D major (Longo 122). These belong to the 550 odd harpsichord sonatas composed by Domenico Scarlatti. All these works were composed in the last 18 years of the composer's life. For all practical purposes, Scarlatti's creative career began with the Essercisi of 1738 dedicated to Joao of Portugal.

Before the appearance of these works, nothing that Scarlatti composed seems to have been particularly distinguished, nor have any of his works before 1739 noticeably affected his posterity. These Essercisi, as Scarlatti so called them, are the earliest known expressions of a composer who at the age of 52, with the aid of the musical influences of a foreign country, had at last, forged his own medium of musical invention. From 1739 onward until his death, however, Scarlatti maintained a rate of musical growth and development that more than compensates for the relative musical un-importance of the first half-century of his life.



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PROGRAM

FOR THE 36th ANNUAL

Carmel Bach Festival

July 16 - 29, 1973

Sandor Salgo, Conductor and Musical Director

MONDAY, JULY 16

8:30 p.m. CONCERT Sunset Theatre
San Carlos at Ninth, Carmel
Works of J.S. Bach
Suite No. 3 in D major, BWV 1068
Motet, "Singet dem Herrn," BWV 225 Festival
Chorale
Brandenburg Concerto No. 5, BWV 1050 - Louise Di
Tullio, flute; Christiane Edinger, violin; Malcolm
Hamilton, harpsichord
Cantata, "Wie schon leuchtet der Morgenstern"
BWV1 - Soprano to be announced, Charles Bressler,
tenor, Marvin Hayes, bass, Festival Chorus, Chorale
and Orchestra

TUESDAY, JULY 17

11 a.m. RECITAL Parish Hall, All Saints'
Episcopal Church, Lincoln at Ninth,
Carmel
Douglas Lawrence baritone
Darlene Lawrence piano
3 p.m. RECITAL Bethlehem Lutheran Church,
800 Cass Street, Monterey
Hans-Jurgen Schnorr, organ
8:30 p.m. CONCERT Sunset Theatre
Brandenburg Concerto No. 3, BWV 1048 - J.S. Bach
Concerto for violin "La Stravaganza," F. 1., No. 187,
in D minor - Vivaldi - Rosemary Waller, soloist
Cantata, "Jesu, der du meine Seele," BWV 78 - J.S.
Bach - Soloists and Festival Chorale
Aria, "Look down, harmonious Saint," from Ode for
St. Cecilia's Day - Handel - Charles Bressler, tenor
Sinfonia in D minor, "La Casa del Diavolo" - Boc-
cherini

WEDNESDAY, JULY 18

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Sonatas and Paritas (Series 1) - J.S. Bach -
Christiane Edinger, violin; Malcolm Hamilton, harp-
sichord
3 p.m. LECTURE (FREE) Parish Hall,
All Saints' Episcopal Church
Music of the French Baroque
Lecturer to be announced
10 p.m. FOUNDERS' MEMORIAL CONCERT
Carmel Mission Basilica
MUSIC OF THE FRENCH BAROQUE
De Profundis De Lalande
L'apothéose de Lully Francois Couperin
Miserere Lully
Soloists, Festival Chorale
and Orchestra

THURSDAY, JULY 19

11 a.m. RECITAL Parish Hall, All
Saints' Episcopal Church
Works of J.S. Bach, Haydn and Mozart
Patricia Michaelian, piano(1)
3 p.m. SYMPOSIUM (FREE)
All Saints' Episcopal Church
Handel's "Jephtha"
Participants to be announced
8:30 p.m. CONCERT Sunset Theatre
Oratorio, "Jephtha" Handel
Sofia Steffan, alto
Charles Bressler, tenor
Other soloists to be announced
Festival Chorus, Chorale and Orchestra

FRIDAY, JULY 20

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
James Schwabacher, tenor
Guitarist to be announced
8:30 p.m. CONCERT Sunset Theatre
Concerto for Harpsichord in E major, BWV 1053 -
J.S. Bach - Malcolm Hamilton, soloist
Cantata, "Non sa che sia dolore," BWV 209 - J.S.
Bach - Marie Gibson, soprano - Louise Di Tullio, flute
Concerto for Violin, K. 218, in D major - W.A. Mozart
- Christiane Edinger, soloist
Symphony H. 1., No. 95 in C minor - Joseph Haydn -
Festival Orchestra

SATURDAY, JULY 21

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Sonatas and Paritas (Series 11)
J.S. Bach - Christiane Edinger, violin; Malcolm
Hamilton, harpsichord
3 p.m. LECTURE (FREE) Parish Hall,
All Saints' Episcopal Church
The Passion According to St. Matthew
Dr. Raymond Kendall, Lecturer
8:30 p.m. CONCERT Sunset Theatre
Cantata, "Jauchzet Gott in allen Landen," BWV 51 -
J.S. Bach - Marie Gibson, soprano; Edward Haug,
trumpet
Concerto for piano, K. 271 in E flat major - W.A.
Mozart - Patricia Michaelian, soloist
Ballet, "Don Juan," stage performance - Gluck - The
Pacific Ballet - John Pasqualetti, director

SUNDAY, JULY 22

2 p.m. CONCERT Sunset Theatre
The Passion According to St. Matthew
J.S. Bach - (Sung in German)
Jesus: Douglas Lawrence; Evangelist: James Sch-
wabacher; Marie Gibson, soprano; Sofia Steffan, alto;
Charles Bressler, tenor; Marvin Hayes, bass; Festival
Chorus, Chorale and Orchestra

MONDAY, JULY 23

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Works of J.S. Bach,
Handel and Scarlatti
Malcolm Hamilton, harpsichord
3 p.m. MUSIC FOR YOUNG LISTENERS
Sunset Theatre
Selections from Festival program
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 16

TUESDAY, JULY 24

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Works of J.S. Bach and Mozart
Patricia Michaelian, piano
3 p.m. RECITAL Bethlehem Lutheran Church
Kenneth Ahrens, organ
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 17

WEDNESDAY, JULY 25

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Sonatas and Partitas (Series III) - J.S. Bach -
Christiane Edinger, violin; Malcolm Hamilton, harp-
sichord
3 p.m. LECTURE (FREE) Parish Hall,
All Saints' Episcopal Church
Music of the French Baroque
Lecturer to be announced
8:30 p.m. CONCERT Carmel Mission Basilica
Repeat of program of July 18

THURSDAY, JULY 26

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Louise Di Tullio, flute; Malcolm Hamilton, harp-
sichord
3 p.m. SYMPOSIUM (FREE) Parish Hall,
All Saints' Episcopal Church
Handel's "Jephtha"
Participants to be announced
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 19

FRIDAY, JULY 27

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Chamber Music Ensembles and Soloists
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 20

SATURDAY, JULY 28

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Charles Bressler, tenor
3 p.m. LECTURE (FREE) Parish Hall,
All Saints' Episcopal Church
The Passion According to St. Matthew
Dr. Raymond Kendall, lecturer
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 21

SUNDAY, JULY 29

2 p.m. CONCERT Sunset Theatre
Repeat of program of July 22

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